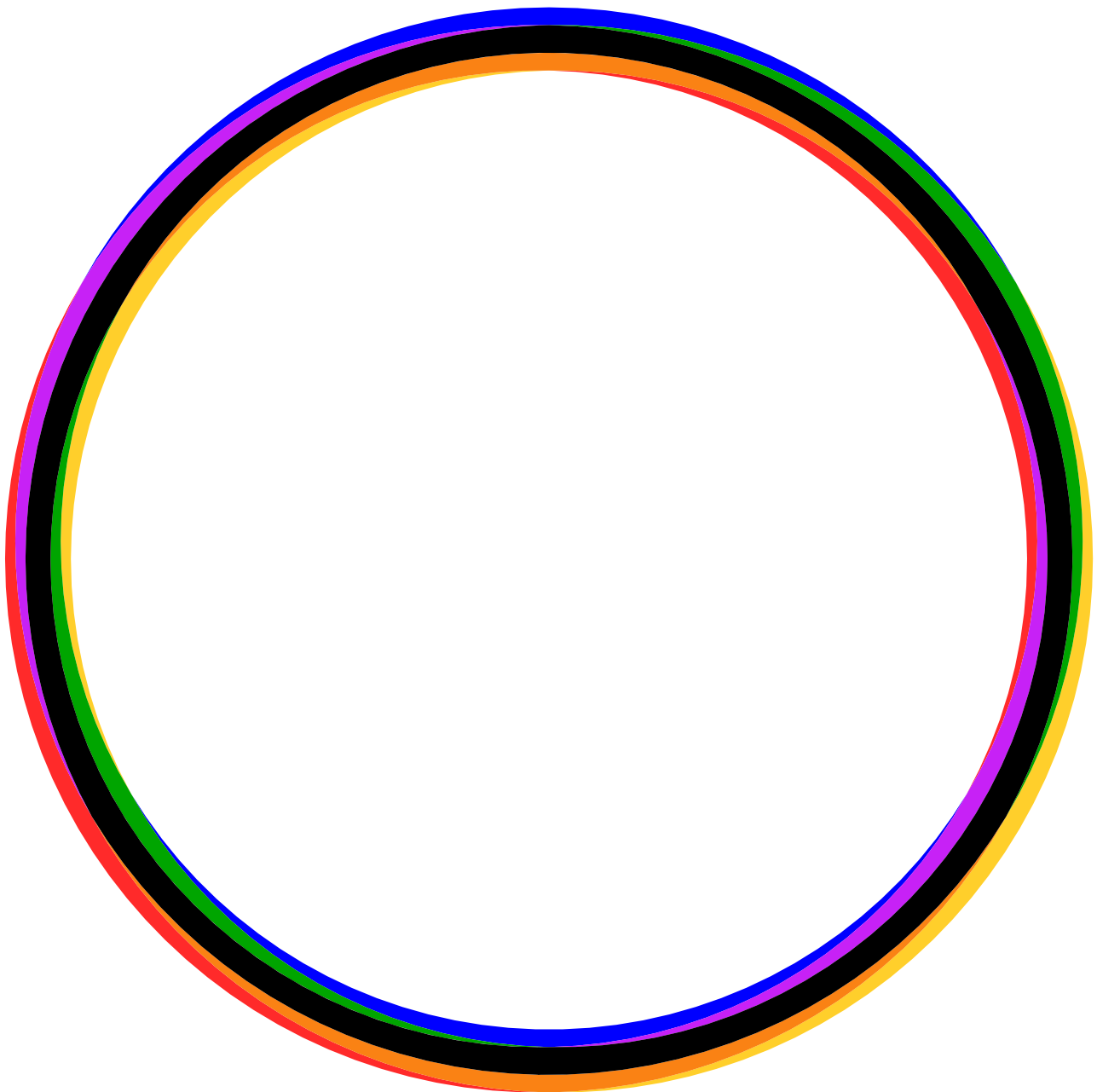


ENSŌ ?!

53 x 3 circle trials.

Concrete Poetry-Art by Axel Rohlf.



Number of this copy:

**Signature for these 159 works of
Concrete Poetry-Art:**

ENSŌ ?!

53 x 3 circle trials.

Concrete Poetry-Art by Axel Rohlf.

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1.0 Concerning the word "ENSŌ" in the title.

Japanese word for 'circle' and in a broader sense for the zen buddhist (daily or weekly) exercise of drawing a circle with ink and brush on paper to train the mind (53 x 3 circle trials in this book due to ca. 53 weeks in one year). Different meanings are given to such a zen buddhist ink drawing (of an opened or closed, regular or irregular circle):

1.1 (over-?)interpreted as (contradictory and therefore as a whole again zen buddhist?) symbolic signs standing for:

infinity, the totality of our being, the ultimate wholeness of our existence, calm, completeness, enlightenment, power, universe, totality of the great void, shapeless and colourless essence of all beings, simplicity, harmony, perfectness - or as a weak iconic sign for moon.

1.2 seen as an index sign directly pointing to:

the human mind in general, the mind of the author, thusness, the moment of concentration and of drawing (including all possible failures such as drops or ending not at the beginning of the circle) and to the ineffable: As an index sign, the ink drawing of a circle reveals indirectly (due to the absence of words and images) the impossibility of a total representation of truth by words (symbolic signs) or by images (iconic signs).

2.0 Concerning the author Axel Rohlf.

born 1971 in Bremen (Germany), university degrees: Architecture (Technische Universität Berlin) and German + Art (Universität Bremen), active as an architect and designer, teacher, artist in the field of Concrete Art, poet in the field of Concrete and Visual Poetry and as collector-assistant for Prof. Vera Molnar (Paris) 2003 - 2023. For publications, works and further information, see:

www.dnb.de (Deutsche Nationalbibliothek),

www.axel-rohlf.de (own website) and

www.arthistoricum.net (publications in art science and in art history).

3.0 Concerning aesthetic ambiguity in the works of Concrete Poetry-Art in this book.

3.1 'Concrete Poetry-Art'.

'Concrete Poetry-Art' is **direct** (= concrete = non-abstract/ non-iconic/ non-symbolic) influence on the recipient as a **metacognitive** geometry of points, lines and surfaces in colours; metacognitivity is created here with the help of aesthetic ambiguity on every step of design and reception; **chance is allowed. Metacognition** is cognition of cognition criteria (= criteria of groupification in human cognition such as the four similarity criteria of colour/ form/ size/ orientation and the four contiguity criteria of linear index, curve index, nearness and connection); metacognitivity leads to the consciousness that human representations of the world (even icon signs based on similarity to the depicted world) are only indirect and constructed, that the world is absent in human representations of it, that cognition is therefore somehow empty, which marks a link to the Zen circle, which remains empty as well. Even when a circle (as a curve index that points to the centre of human concentration) is closed and regular (= not disturbed for example by the environment), it remains empty.

'Concrete Art' (based on the manifesto by Theo van Doesburg of 1930) creates totally logical constructions as systems in which no change is possible without destructing the logic of the work of art; **chance is not allowed.**

'Concrete Poetry' uses words in a non-linear (e.g., constellative) geometry as material, whereas 'usual Poetry' uses linear phrase geometry (e.g., rhythm) and rhetorical operations in semantics (e.g., metaphors, etc.).

3.2 'Aesthetic ambiguity'.

'Aesthetic ambiguity' is the metacognitive phenomenon of the division of the recipient's attention by and on competitive offers for cognitive groupification in a work of art based on cognitive grouping criteria in competition for the recipient's reception (offer A versus offer B for cognitive grouping); the following forms of aesthetic ambiguity within the frame of Concrete Poetry-Art can be found in this book:

- a) **superposition** of 'translucent' surfaces in different colours with one common superposition colour (attention divided on one superposition colour versus several surrounding colour surfaces): E 1, E 2, E 33, E 37;
- b) **translocation** of parts within the circle (translocated parts versus (former) whole as deviance from the former redundant whole): E 3, E 4;
- c) **rupture of a design concept** (e.g., size, distance, orientation, colour...) within one structure (two subparts along the rupture line versus one common structure of the subparts; rupture of size, appearing as a **rupture of dimensionality**: dimension A versus dimension B), often as a **contamination** of one circle figure with its background (circle figure versus ground): E 5, E 13, E 19, E 31, E 34, E 35, E 36, E 40, E 41, E 46, E 49, E 51, E 52;
- d) **minimal differences** (e.g., in orientation, colour, size etc.) of two neighbouring entities 'melting' therefore visually into each other (entity A versus entity B): E 6, E 7, E 8, E 9, E 20, E 21, E 22, E 29, E 30, E 44;
- e) different **contour lines claiming for one common surface** (contour surface A versus contour surface B): E 10, E 47, E 48;
- f) **bifurcation** as a direct division of attention along a line that is divided into two lines: E 11, E 12, E 50;
- g) **rotation** of a form that leads to the appearance of a circle (form versus rotation circle): E 14;
- h) **mixing of entities/ forms** evoked, for example, by two groups of stripes in alternation distinguishable by two different colours (entity A versus entity B): E 15, E 28, E 29;
- i) **competition of two possible interpretations**:
of several forms as different 'mixed pseudo figures' before a ground (= minimal difference of two figure potentials: pseudo figure A versus pseudo figure B, E 3) or of several forms as parts of a **figure whole** and also as separated forms/ **parts** (forms versus figure, E 16, E 17, E 18) or as a positive **hill** versus as a negative **crater** (opposed black and white contour lines within one form, E 19, E 25) or interpretation of one structure as a surface/ **2D** versus also as something spatial/ **3D** (E 38, E 43);
- j) **alternating of two developments** (development A versus development B, E 23);
- k) **exchange of the roles of figure and ground** within one structure (entity A versus entity B, E 24, E 45);
- l) **melting of types of geometry into each other**: points added to each other forming lines, lines forming surfaces (points versus lines versus surfaces, E 26, E 27);
- m) **several 'linear rhythms' in one linear entity** (rhythm A versus rhythm B versus one circle, E 32, E 28);
- n) **development** of a cornered partial geometry towards the appearance of a (pseudo) circle (cornered versus round in one entity, E 39);
- o) 'illusion' versus 'physical reality': one surface in one colour but appearing as if it were in some parts darker due to the lighter surroundings close to these parts (E 42).

For further information on aesthetic ambiguity, see my dissertation:

Axel Rohlf (2023, English translation and summary of my dissertation in German):

Art, algorithm and ambiguity. Aesthetic ambiguity with regard to metacognition based on visual semiotics, visual rhetoric and Gestalt Psychology.

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ENSŌ?!

53 x 3-Kreis-Versuche.

Konkrete Poesie-Kunst von Axel Rohlf.

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1.0 Bezüglich des Wortes „ENSŌ“ im Titel.

Japanisches Wort für „Kreis“ und im weiteren Sinne für die zen-buddhistische (tägliche oder wöchentliche) Übung, einen Kreis mit Tinte und Pinsel auf Papier zu zeichnen, um den Geist zu trainieren (53 x 3 Kreisversuche in diesem Buch aufgrund von ca. 53 Wochen in einem Jahr). Einer solchen zen-buddhistischen Tuschezeichnung (eines offenen oder geschlossenen, regelmäßigen oder unregelmäßigen Kreises) werden verschiedene Bedeutungen gegeben:

1.1 (über-?)interpretiert als (widersprüchliche und daher insgesamt wieder zen-buddhistische?) symbolische Zeichen, die stehen für:

Unendlichkeit, die Gesamtheit unseres Seins, die ultimative Ganzheit unserer Existenz, Ruhe, Vollständigkeit, Erleuchtung, Kraft, Universum, Gesamtheit der großen Leere, form- und farblose Essenz aller Wesen, Einfachheit, Harmonie, Vollkommenheit - oder als schwaches Ikon-Zeichen für Mond.

1.2 als Indexzeichen gesehen, das direkt auf Folgendes hinweist:

der menschliche Geist im Allgemeinen, der Geist des Autors, die So-Gegebenheit, der Moment der Konzentration und des Zeichnens (einschließlich aller möglichen Fehler wie Tropfen oder Beenden des Kreises nicht an seinem Anfang) und das Unbeschreibliche: Als Indexzeichen verweist die Zeichnung eines Tusche-Kreises indirekt (aufgrund des Fehlens von Worten und Bildern) auf die Unmöglichkeit einer vollständigen Darstellung der Wahrheit durch Worte (symbolische Zeichen) oder durch Bilder (ikonische Zeichen).

2.0 Bezüglich des Autors Axel Rohlf.

geboren 1971 in Bremen (Deutschland), Hochschulabschlüsse: Architektur (Technische Universität Berlin) und Deutsch + Kunst (Universität Bremen), tätig als Architekt und Designer, Lehrer, Künstler im Bereich der Konkreten Kunst, Poet im Bereich der Konkreten und Visuellen Poesie und als Sammlerassistent für Prof. Vera Molnar (Paris) 2003 - 2023. Veröffentlichungen, Werke und weitere Informationen finden Sie unter: www.dnb.de (Deutsche Nationalbibliothek), www.axel-rohlf.de (eigene Website) und www.arthistoricum.net (Publikationen in Kunstwissenschaft und Kunstgeschichte).

3.0 Zur ästhetischen Ambiguität in den Werken der Konkreten Poesie-Kunst in diesem Buch.

3.1 „Konkrete Poesie-Kunst“.

„**Konkrete Poesie-Kunst**“ ist eine **direkte** (= konkrete = nicht-abstrakte/ nicht-ikonische/ nicht-symbolische) Beeinflussung des Rezipienten als **metakognitive** Geometrie von Punkten, Linien und Flächen in Farben; Metakognitivität entsteht hier mit Hilfe ästhetischer Ambiguität auf jedem Schritt der Gestaltung und Rezeption; **Zufall ist erlaubt**. **Metakognition** ist die Kognition von Kognitionskriterien (= Kriterien der Gruppierung in der menschlichen Kognition wie die vier Kriterien der Similarität Farbe/ Form/ Größe/ Orientierung und die vier Kriterien der Kontiguität linearer Index, Kurvenindex, Nähe und Verbindung); Metakognitivität führt zu dem Bewusstsein, dass menschliche Darstellungen der Welt (sogar Ikonzeichen, die auf Ähnlichkeit mit der abgebildeten Welt basieren) nur indirekt und konstruiert sind, dass die Welt in menschlichen Darstellungen davon abwesend ist, dass die Erkenntnis daher irgendwie leer ist, was eine Verbindung markiert zum Zen-Kreis, der ebenfalls leer bleibt. Selbst wenn ein Kreis (als Kurvenindex, der auf das Zentrum der menschlichen Konzentration zeigt) geschlossen und regelmäßig (= nicht beispielsweise durch die Umgebung gestört) ist, bleibt er leer.

„**Konkrete Kunst**“ (basierend auf dem Manifest von Theo van Doesburg aus dem Jahr 1930) schafft völlig logische Konstruktionen als Systeme, in denen keine Veränderung möglich ist, ohne die Logik des Kunstwerks zu zerstören; **Zufall ist nicht erlaubt**.

„**Konkrete Poesie**“ verwendet Wörter in einer nichtlinearen (z. B. konstellativen) Geometrie als Material, während „**gewöhnliche Poesie**“ lineare Satzgeometrie (z.B. Rhythmus) und rhetorische Operationen in der Semantik (z. B. Metaphern usw.) verwendet.

3.2 „Ästhetische Ambiguität“.

„Ästhetische Ambiguität“ ist das metakognitive Phänomen der Aufteilung der Aufmerksamkeit des Rezipienten durch und auf konkurrierende Angebote zur kognitiven Gruppierung in einem Kunstwerk basierend auf kognitiven Gruppierungskriterien im Wettbewerb um die Rezeption des Rezipienten (Angebot A versus Angebot B für kognitive Gruppierung); folgende Formen ästhetischer Ambiguität im Rahmen der Konkreten Poesie-Kunst finden sich in diesem Buch:

- a) **Überlagerung** von „transluzenten“ Flächen in verschiedenen Farben mit einer gemeinsamen Überlagerungsfarbe (Aufmerksamkeit aufgeteilt auf eine Überlagerungsfarbe versus mehreren umgebenden Farbflächen): E 1, E 2, E 33, E 37;
- b) **Translokation** von Teilen innerhalb des Kreises (translozierte Teile versus (ehemaliges) Ganzes als Abweichung vom ehemaligen redundanten Ganzen): E 3, E 4;
- c) **Bruch eines Designkonzepts** (z. B. Größe, Abstand, Ausrichtung, Farbe ...) innerhalb einer Struktur (zwei Unterteile entlang der Bruchlinie versus einer gemeinsamen Struktur der Unterteile; Bruch der Größe, der als **Bruch der Dimensionalität** erscheint: Dimension A versus Dimension B), oft als **Kontamination** einer Kreisfigur mit ihrem Hintergrund (Kreisfigur versus Grund): E 5, E 13, E 19, E 31, E 34, E 35, E 36, E 40, E 41, E 46, E 49, E 51, E 52;
- d) **minimale Unterschiede** (z. B. in Ausrichtung, Farbe, Größe usw.) zweier benachbarter Einheiten, die daher visuell ineinander ‘verschmelzen’ (Einheit A versus Einheit B): E 6, E 7, E 8, E 9, E 20, E 21, E 22, E 29, E 30, E 44;
- e) **verschiedene Konturlinien, die eine gemeinsame Fläche beanspruchen** (Konturfläche A versus Konturfläche B): E 10, E 47, E 48;
- f) **Bifurkation** als direkte Aufteilung der Aufmerksamkeit entlang einer Linie, die in zwei Linien sich aufteilt: E 11, E 12, E 50;
- g) **Rotation** einer Form, die zum Erscheinen eines Kreises führt (Form versus Rotationskreis): E 14;
- h) **Vermischung von Entitäten/ Formen**, die beispielsweise durch zwei Gruppen von Streifen im Wechsel hervorgerufen werden, die durch zwei verschiedene Farben unterscheidbar sind (Entität A versus Entität B): E 15, E 28, E 29;
- i) **Konkurrenz zweier möglicher Interpretationen:**
von mehreren Formen als verschiedene ‘**gemischte Pseudofiguren**’ vor einem Grund (= minimaler Unterschied zweier Figurenpotentiale: Pseudofigur A versus Pseudofigur B, E 3) oder von mehreren Formen als Teile eines **Figur-Ganzen** und auch als getrennte Formen/ **Teile** (Formen versus Figur, E 16, E 17, E 18) oder als positiver **Hügel** versus als negativer **Krater** (gegenüberliegende schwarze und weiße Konturlinien innerhalb einer Form, E 19, E 25) oder Interpretation einer Struktur als etwas Flächenhaftes/ **2D** versus auch als etwas Räumliches/ **3D** (E 38, E 43);
- j) **Alternieren von zwei Entwicklungen** (Entwicklung A versus Entwicklung B, E 23);
- k) **Austausch der Rollen von Figur und Grund** innerhalb einer Struktur (Entität A versus Entität B, E 24, E 45);
- l) **Verschmelzung von Geometrietypen ineinander:** Punkte werden zu Linien addiert, Linien bilden Flächen (Punkte versus Linien versus Flächen, E 26, E 27);
- m) **mehrere „lineare Rhythmen“ in einer linearen Einheit** (Rhythmus A versus Rhythmus B versus ein Kreis, E 32, E 28);
- n) **Entwicklung** einer eckigen Teil-Geometrie hin zur Erscheinung als (Pseudo-)Kreis (eckig versus rund in einem Ganzen, E 39);
- o) **„Illusion“ versus „physische Realität“:** eine Fläche in einer Farbe, die jedoch aufgrund der helleren Umgebung in der Nähe einiger ihrer Teile so aussieht, als wäre sie dort dunkler (E 42).

Weitere Informationen zur ästhetischen Ambiguität finden Sie in meiner Dissertation:

Axel Rohlf (2023, englische Übersetzung und Zusammenfassung meiner Dissertation auf Deutsch):

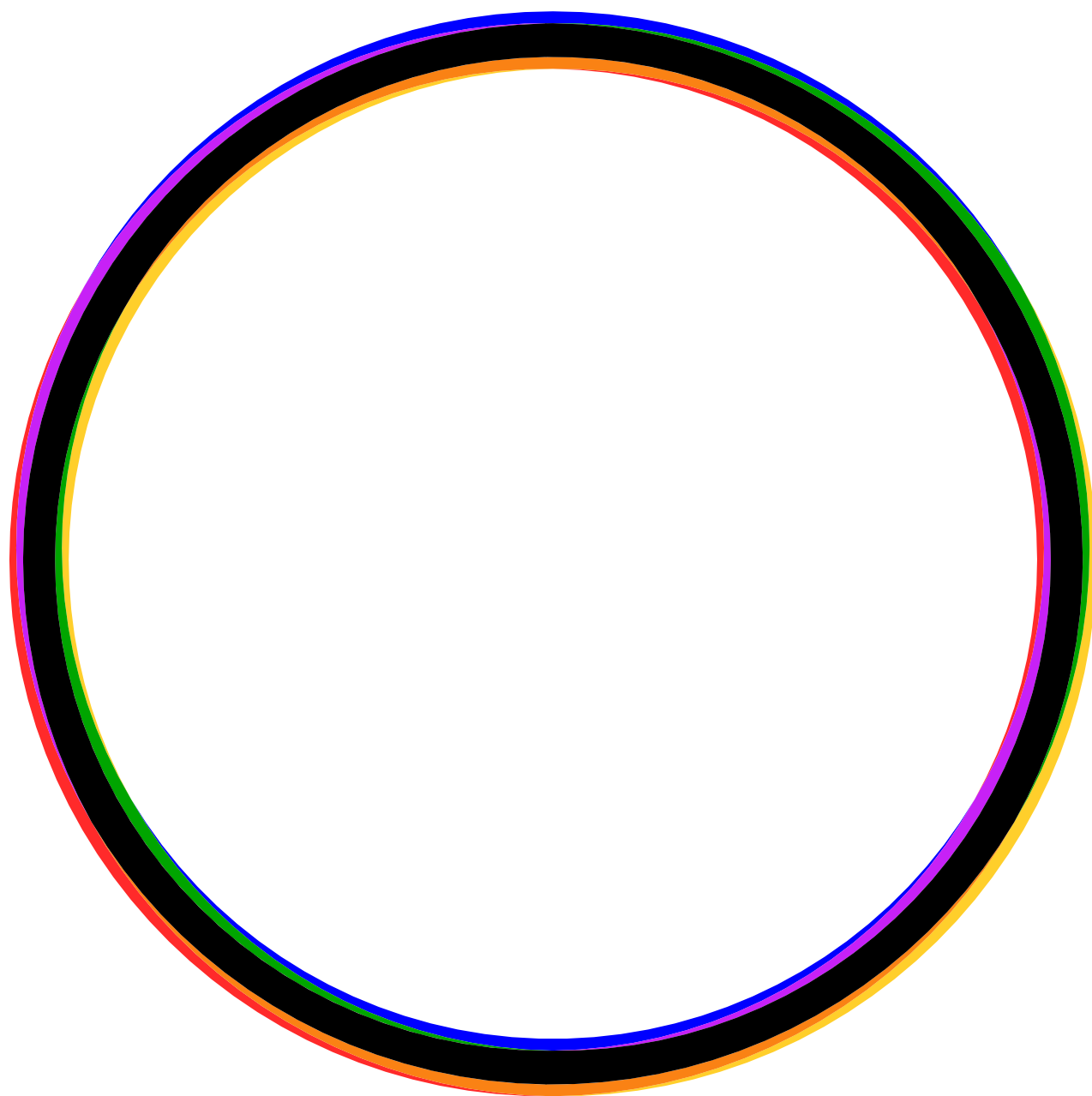
Art, algorithm and ambiguity. Aesthetic ambiguity with regard to metacognition based on visual semiotics, visual rhetoric and Gestalt Psychology.

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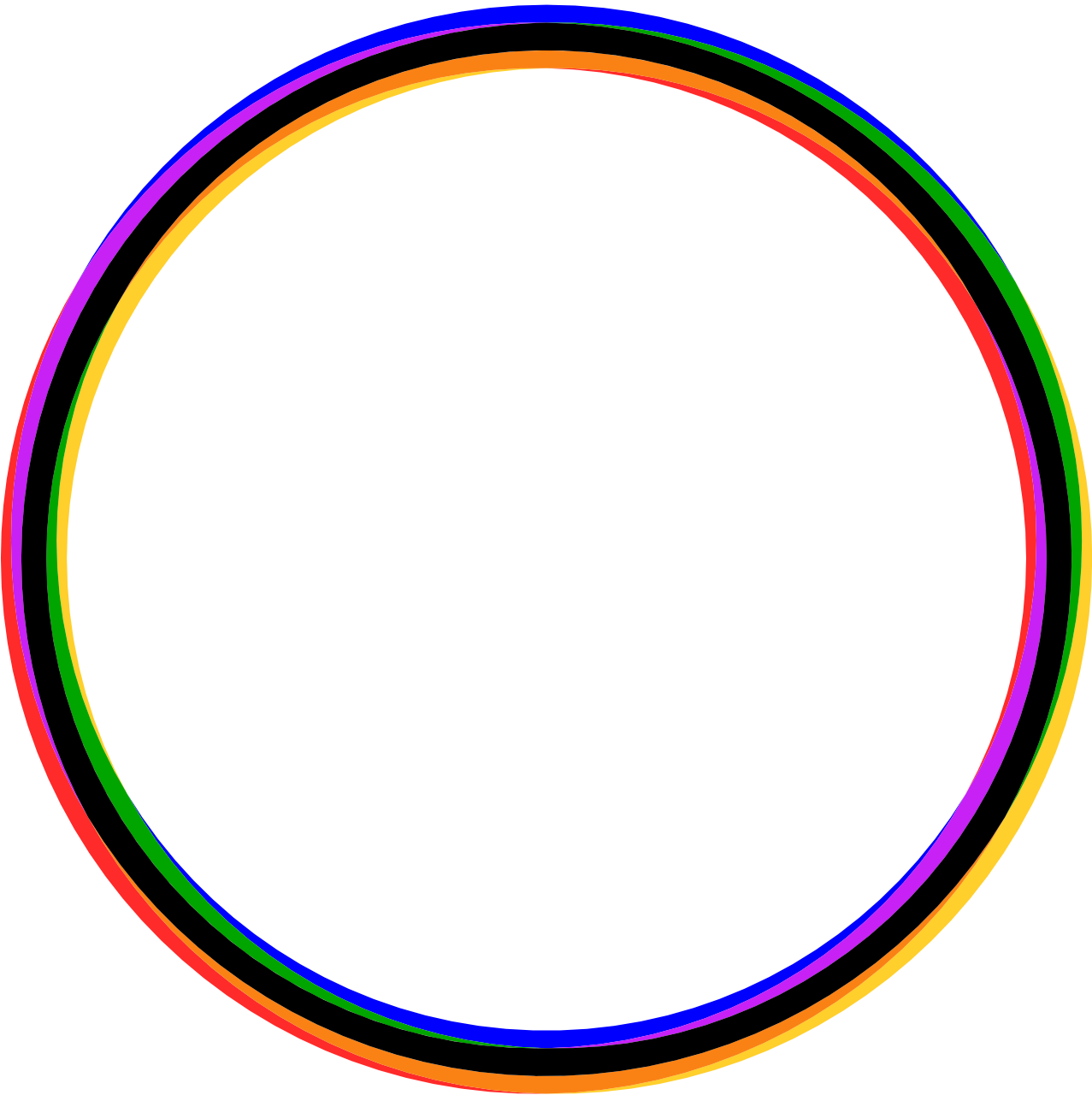
www.arthistoricum.net <<http://www.arthistoricum.net>>, 2023; diese digitale Publikation ist dauerhaft kostenfrei verfügbar (Open Access),

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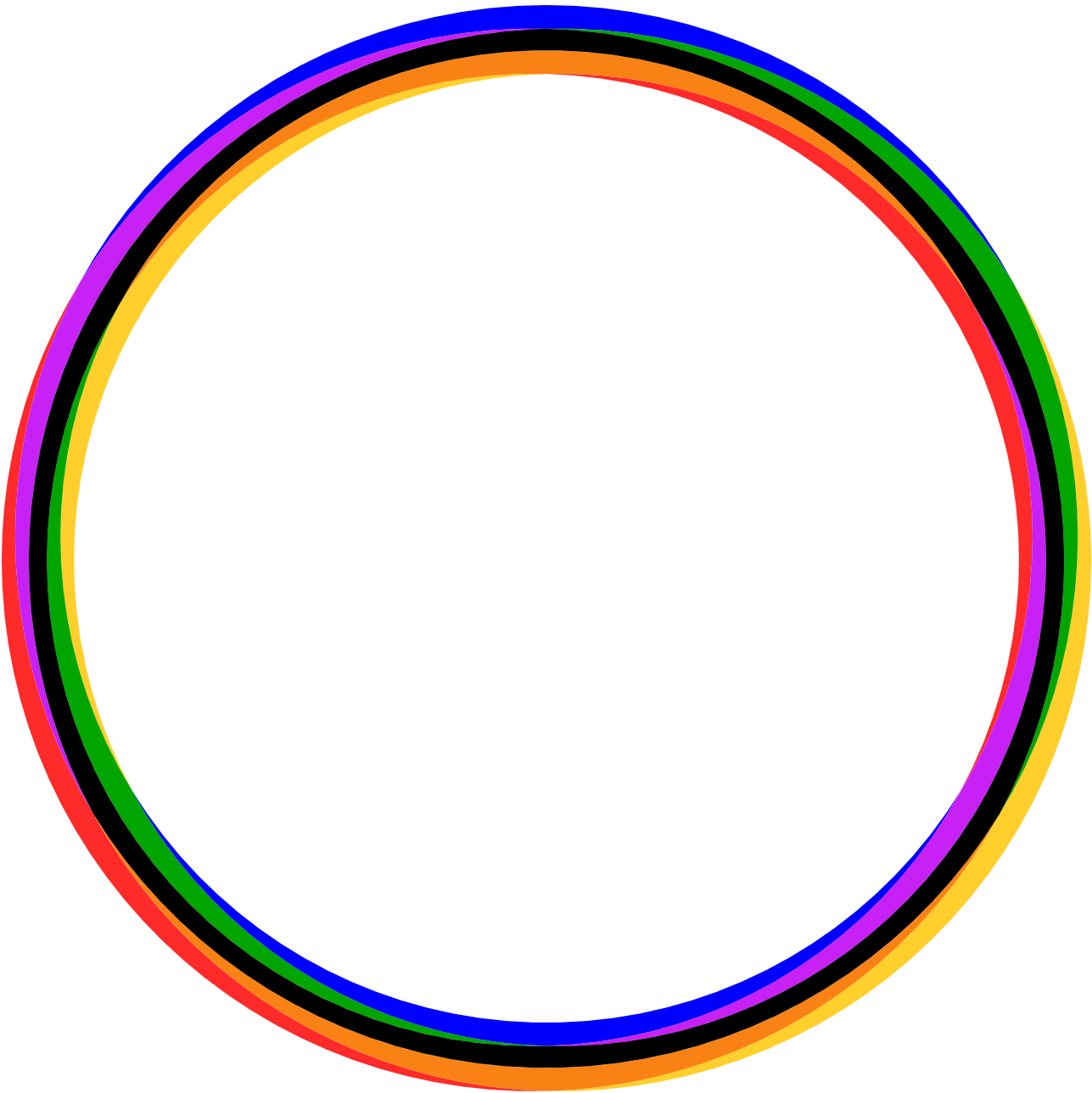
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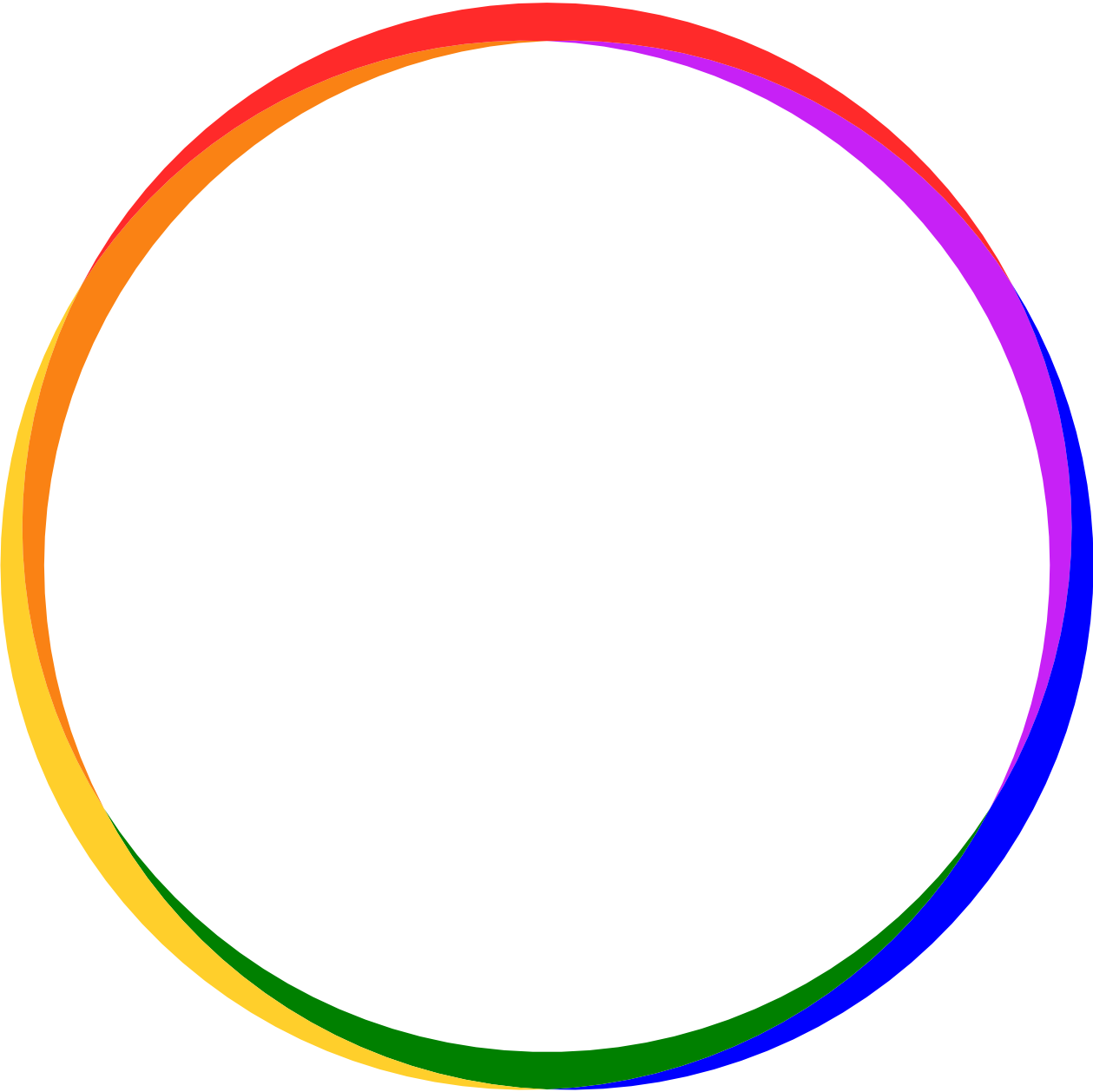
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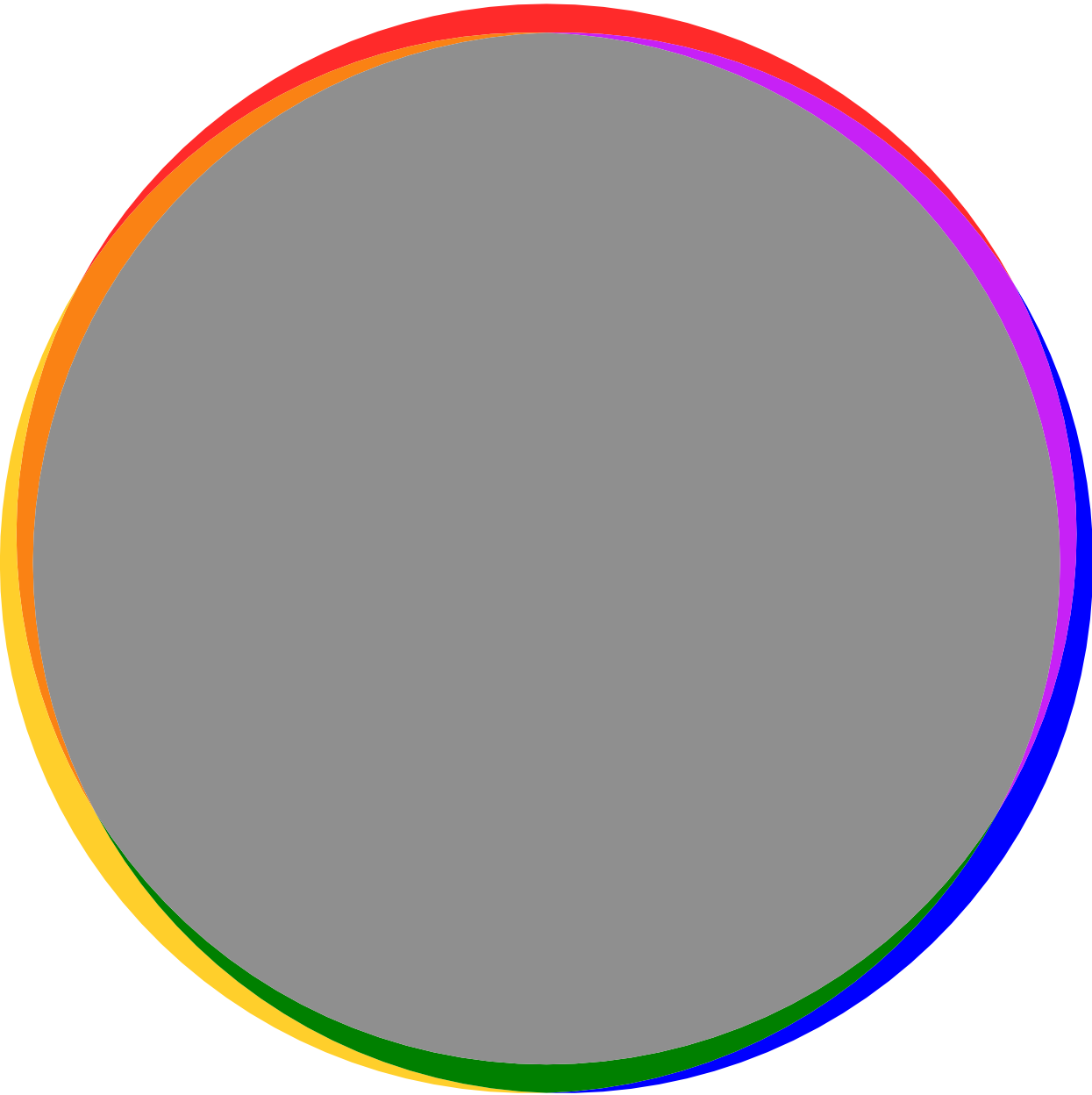
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E 2a



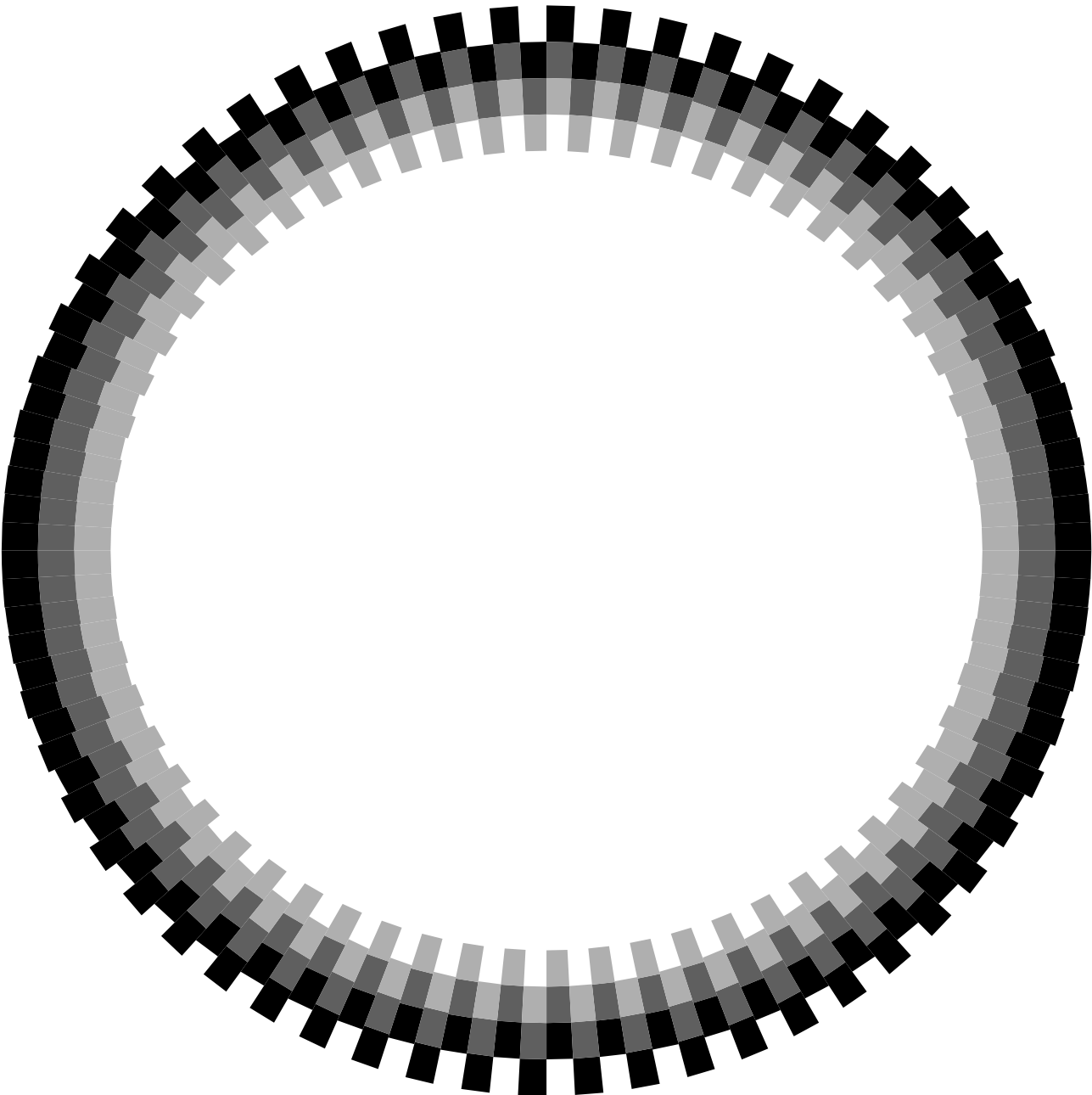
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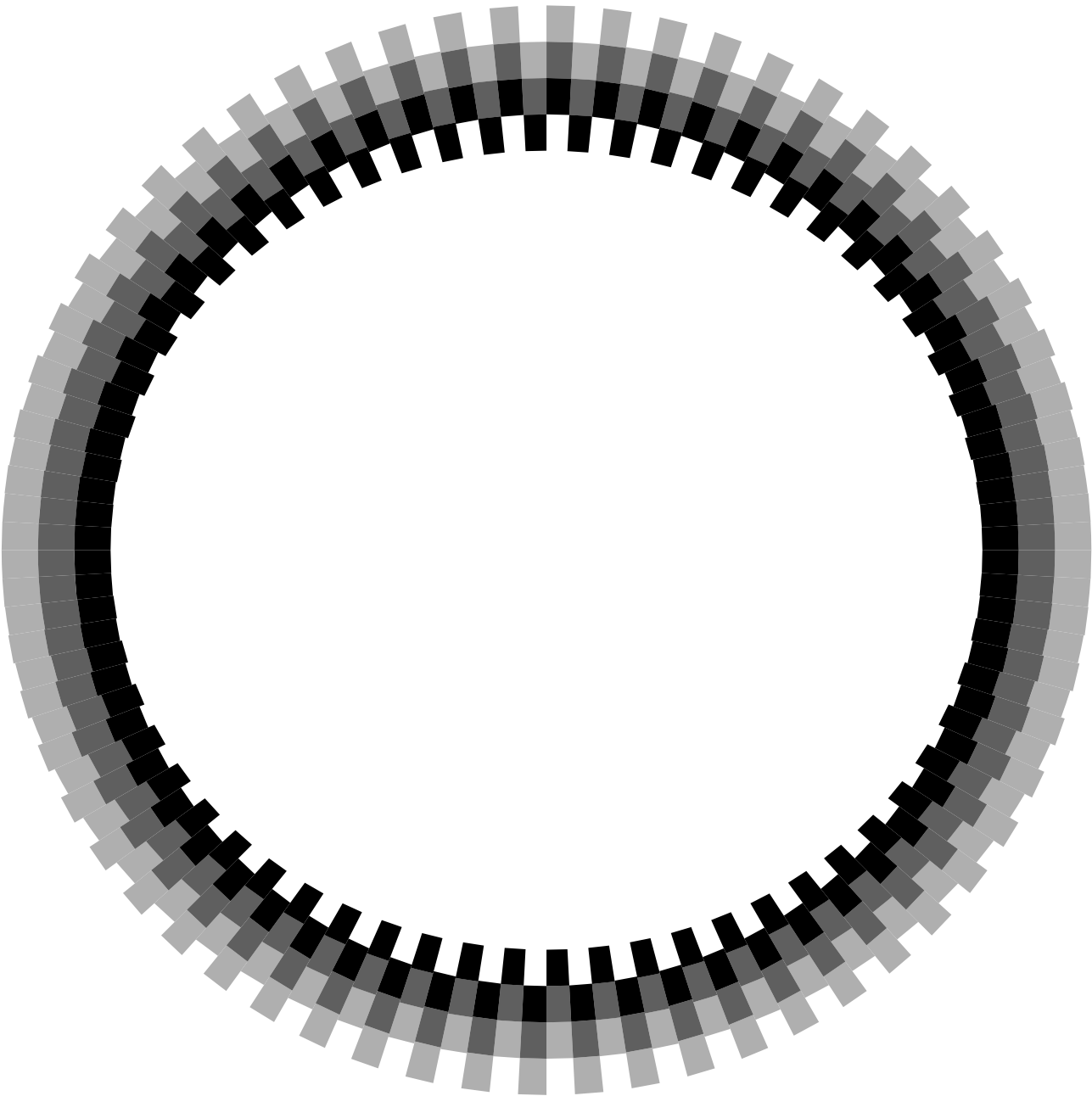
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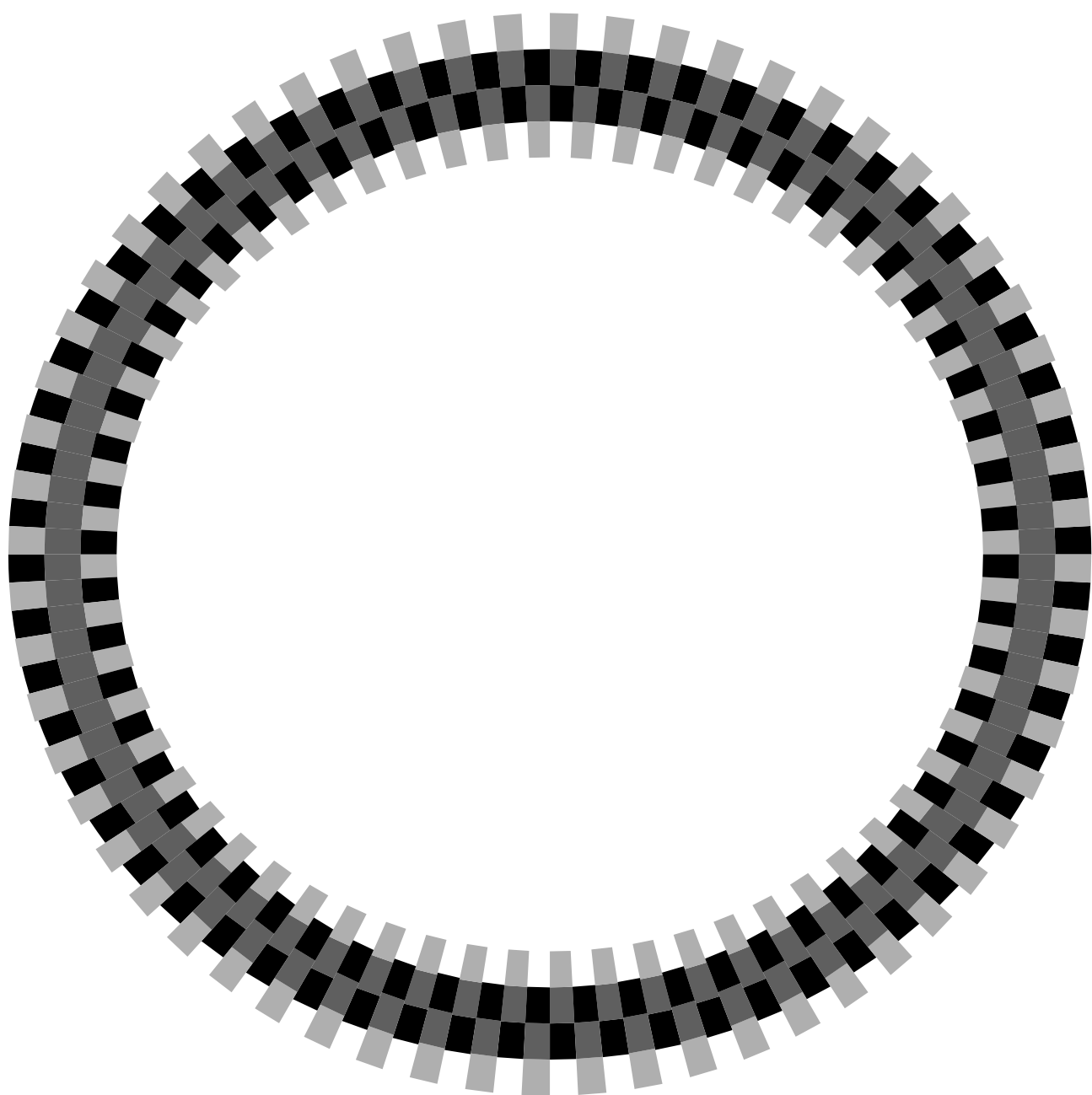
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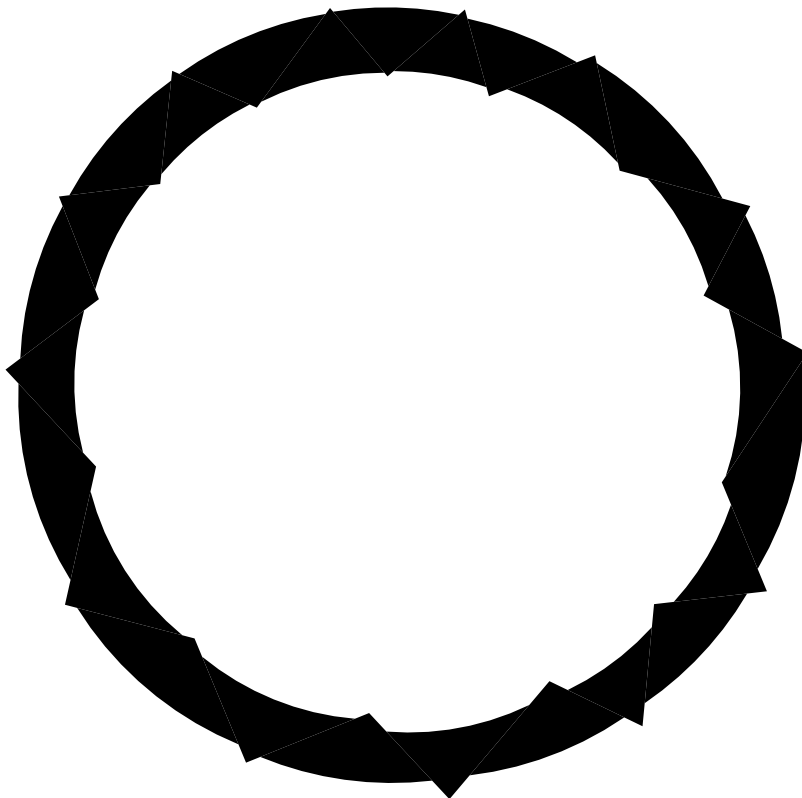
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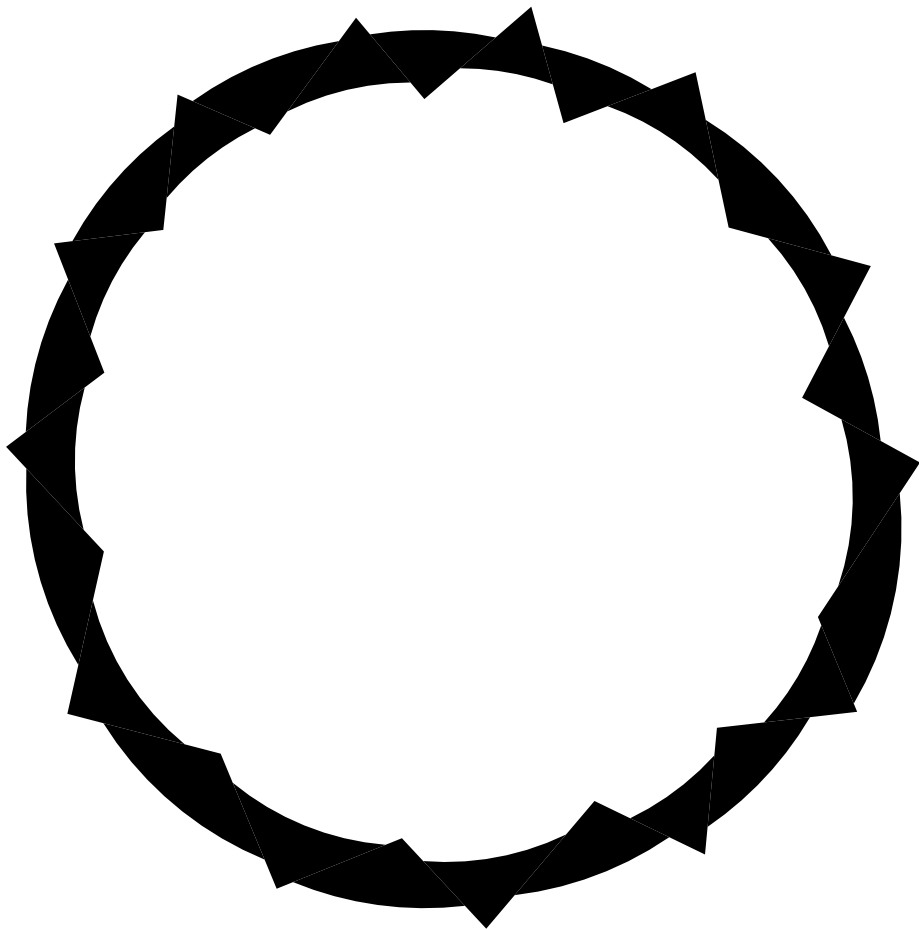
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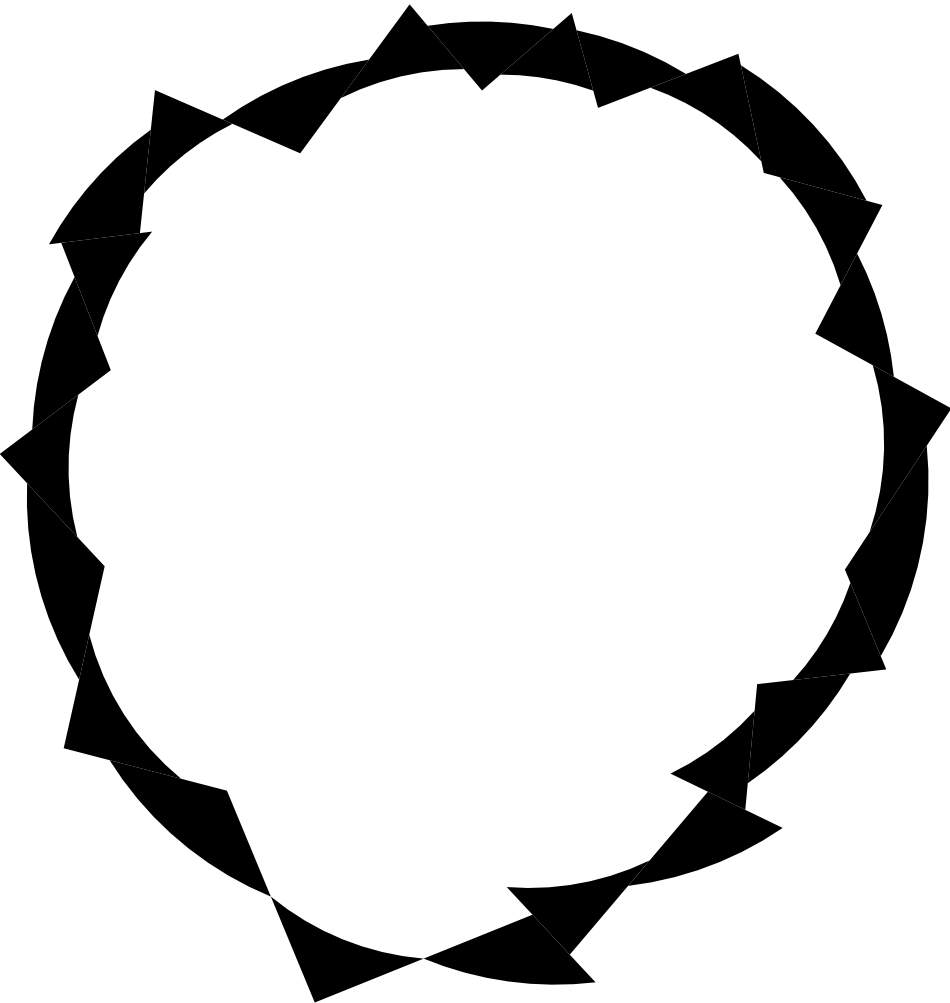
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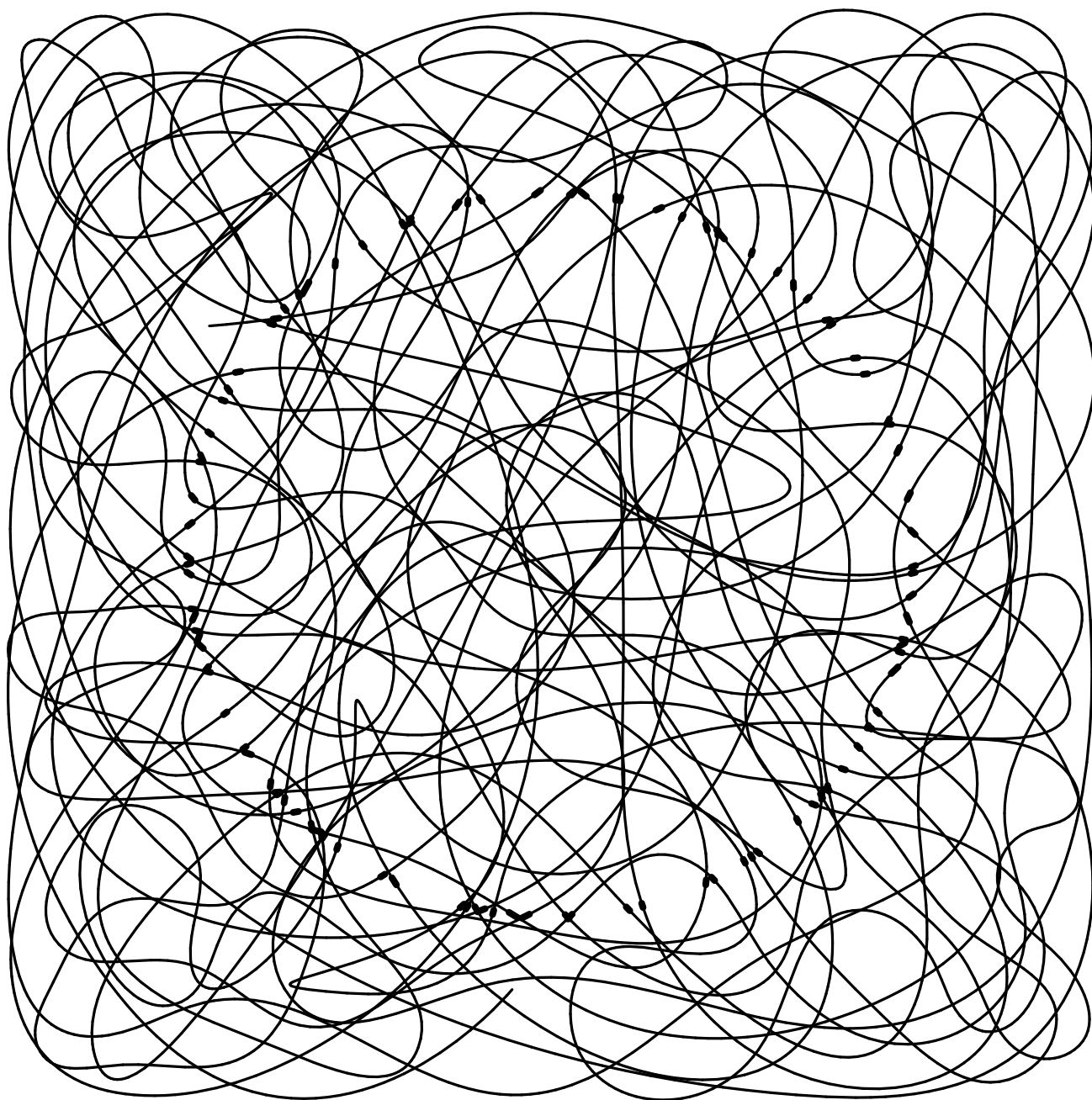
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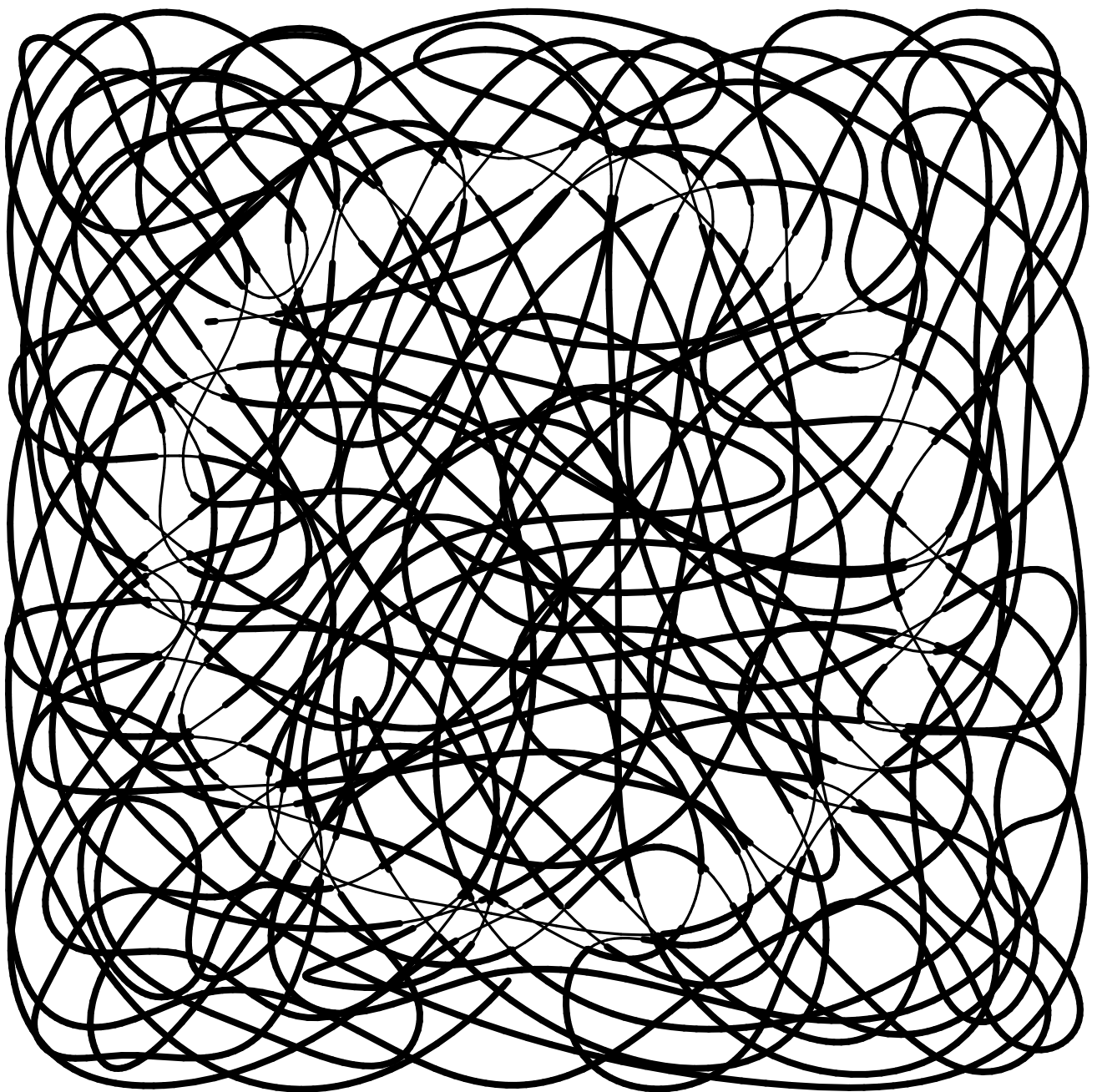
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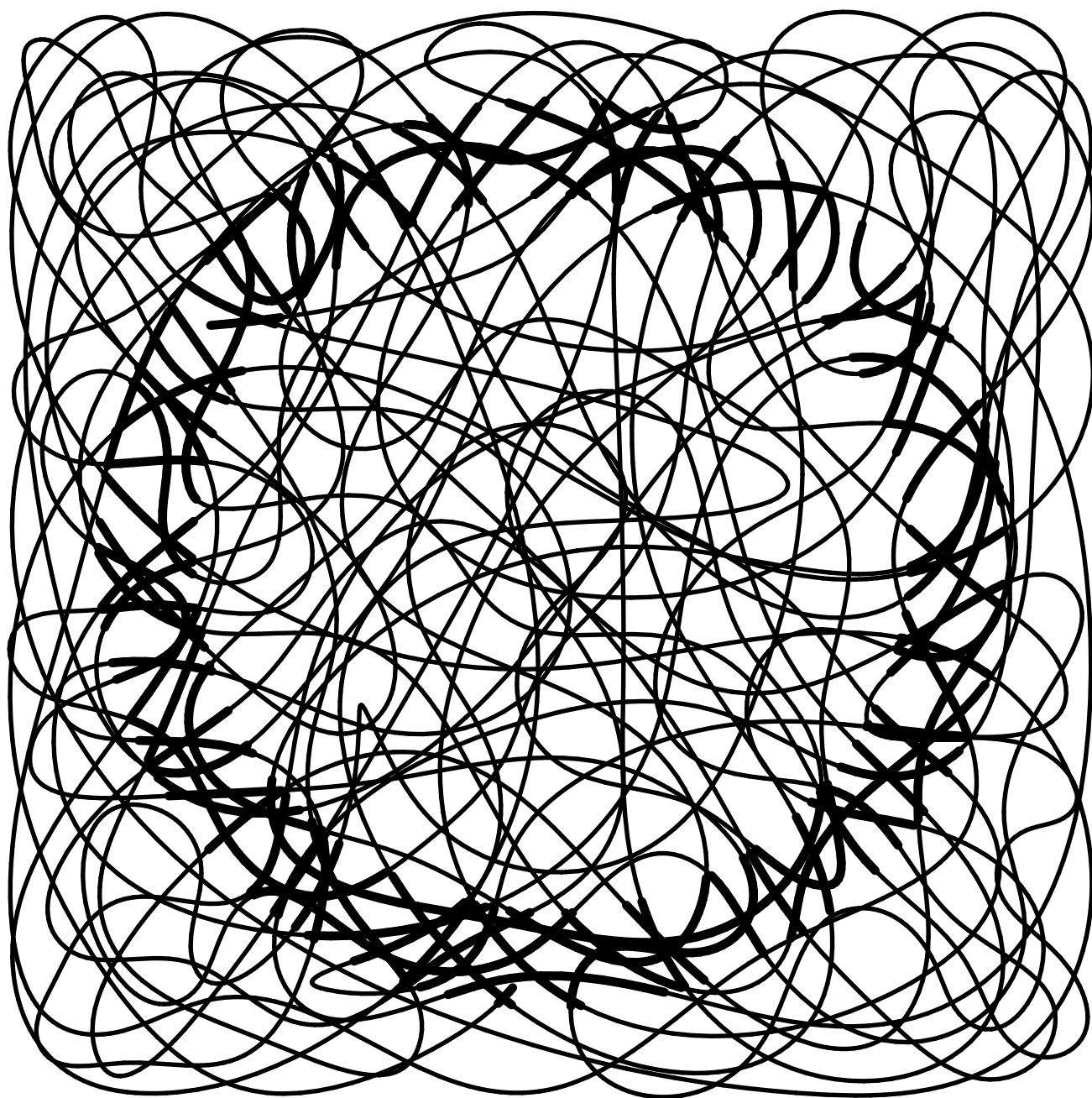
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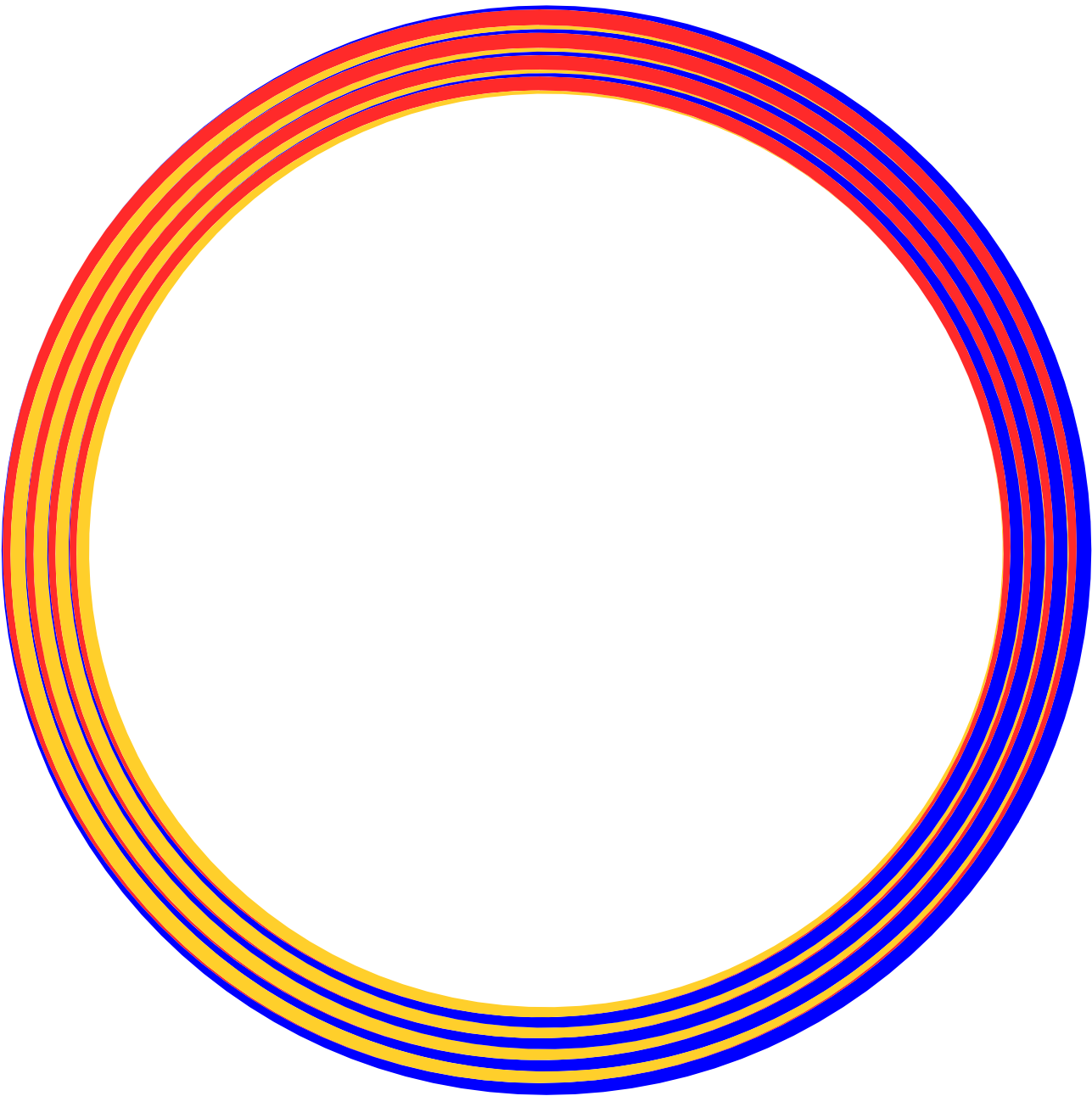
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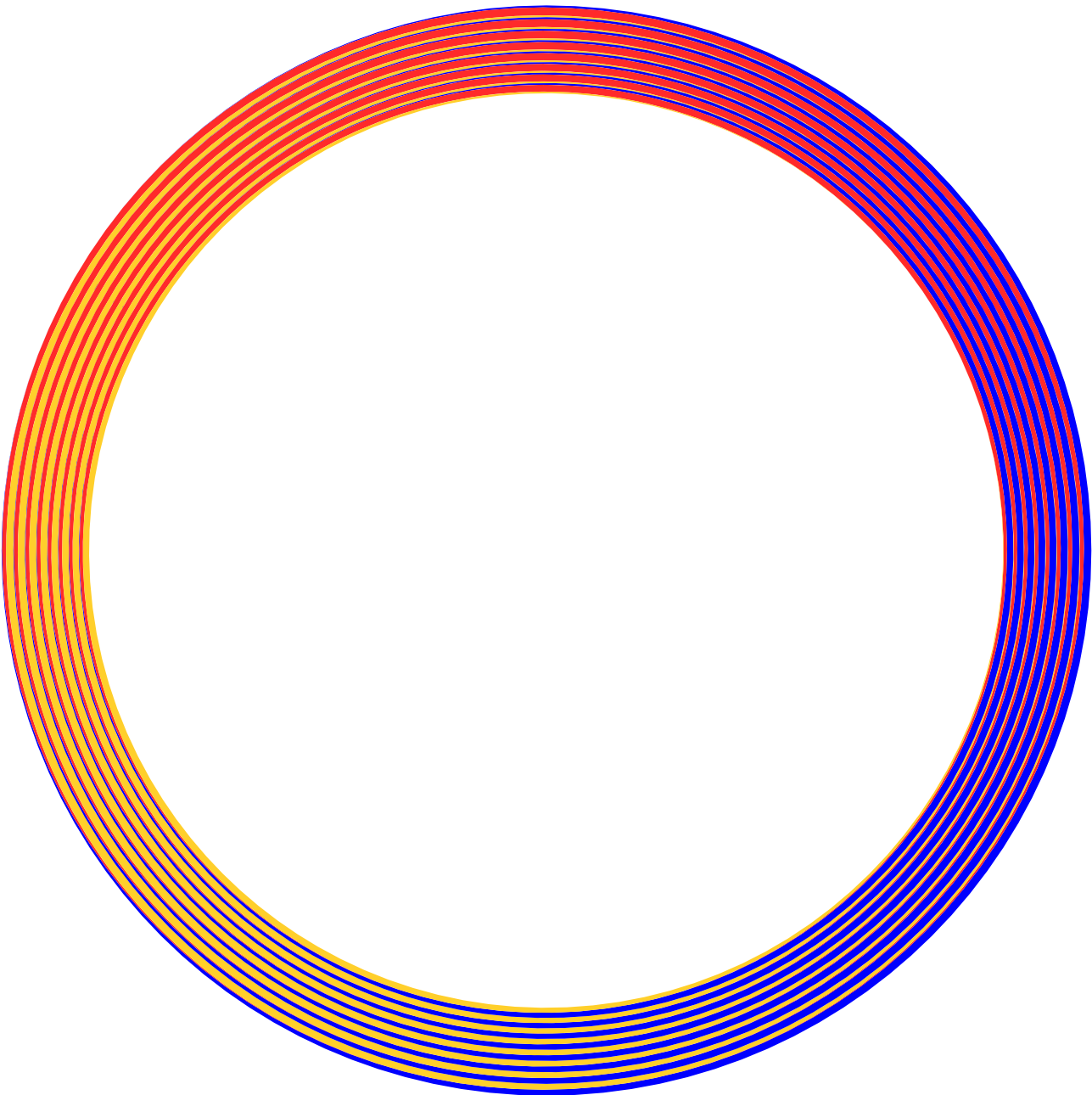
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E 6a



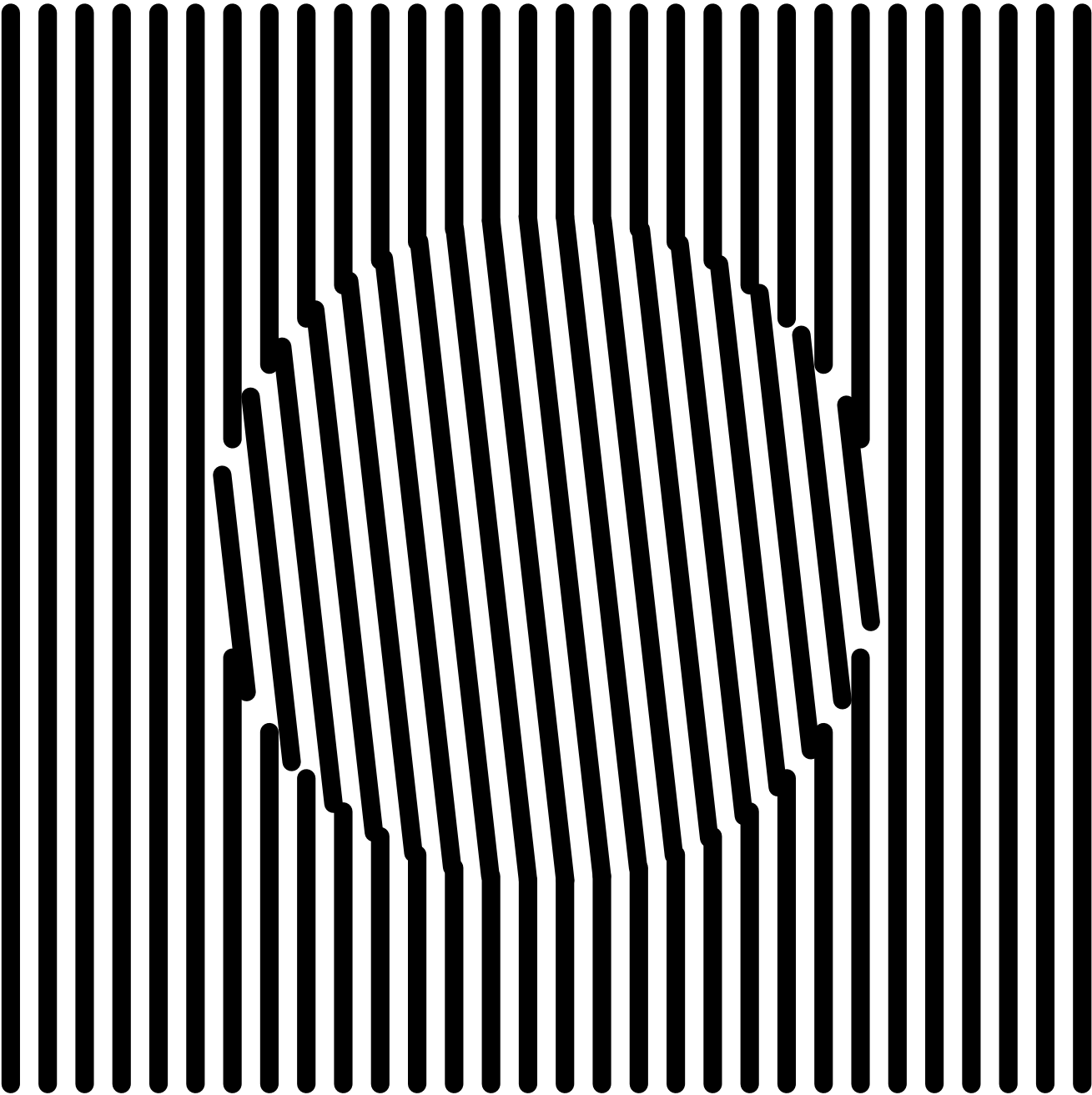
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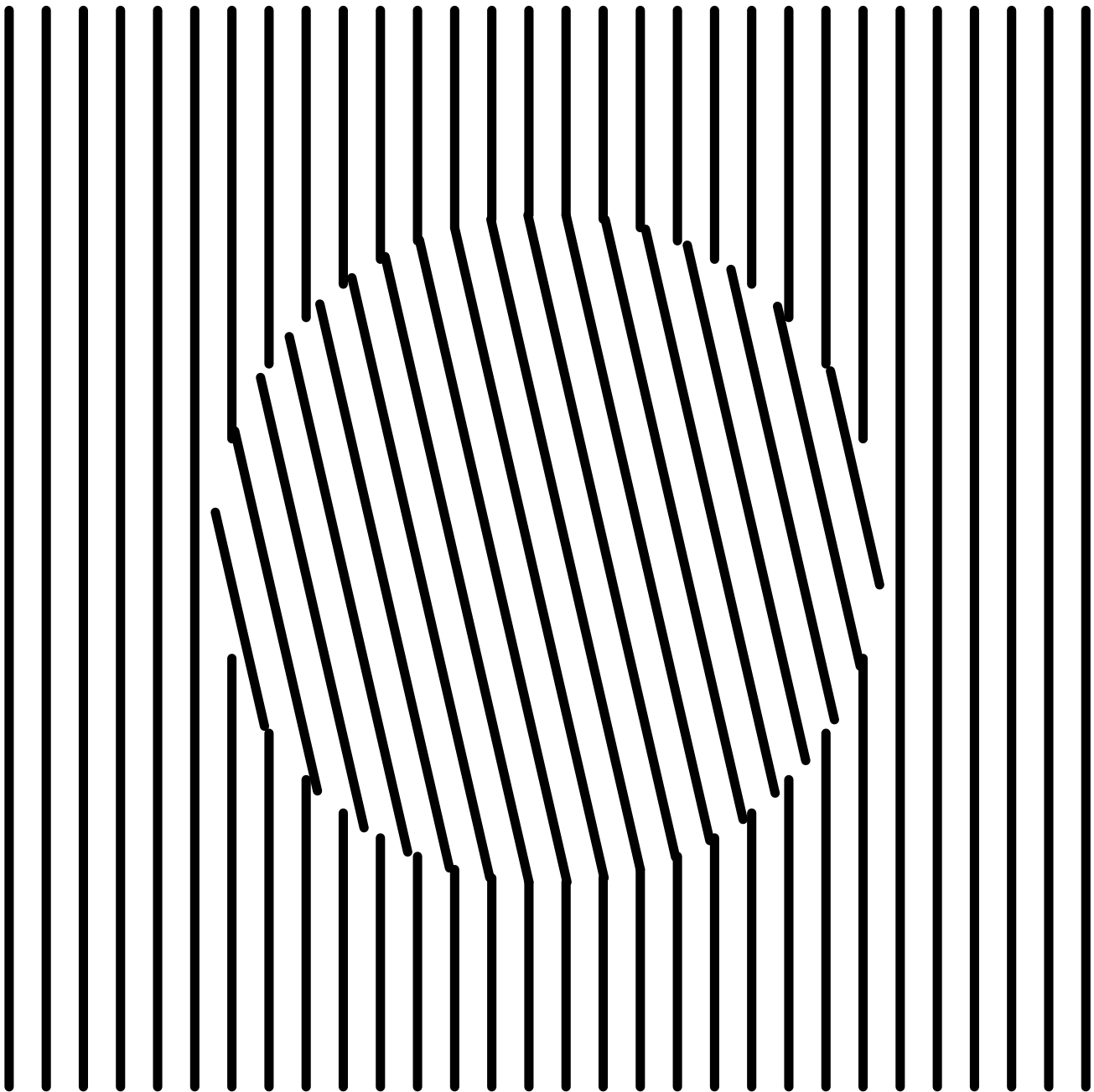
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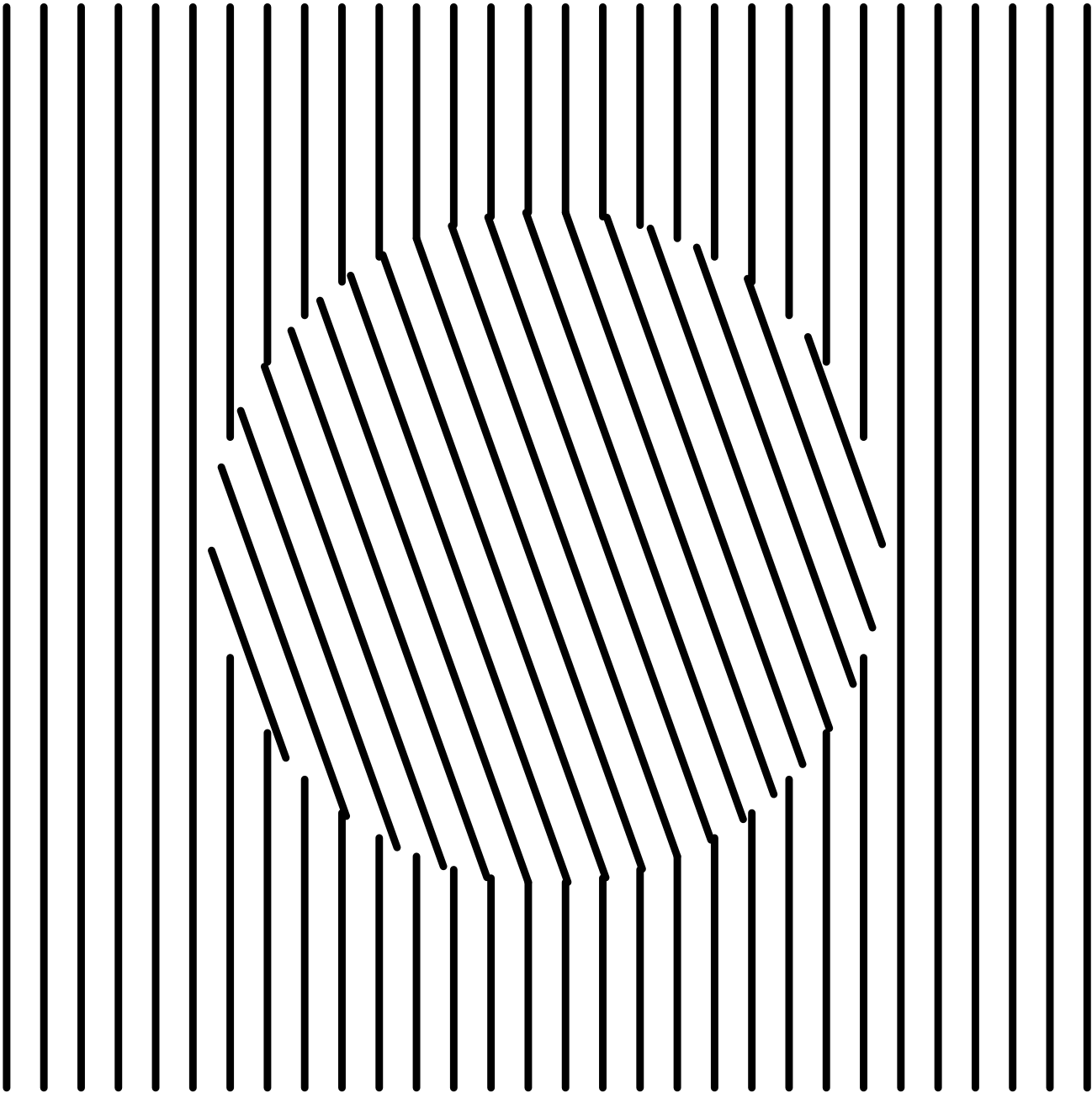
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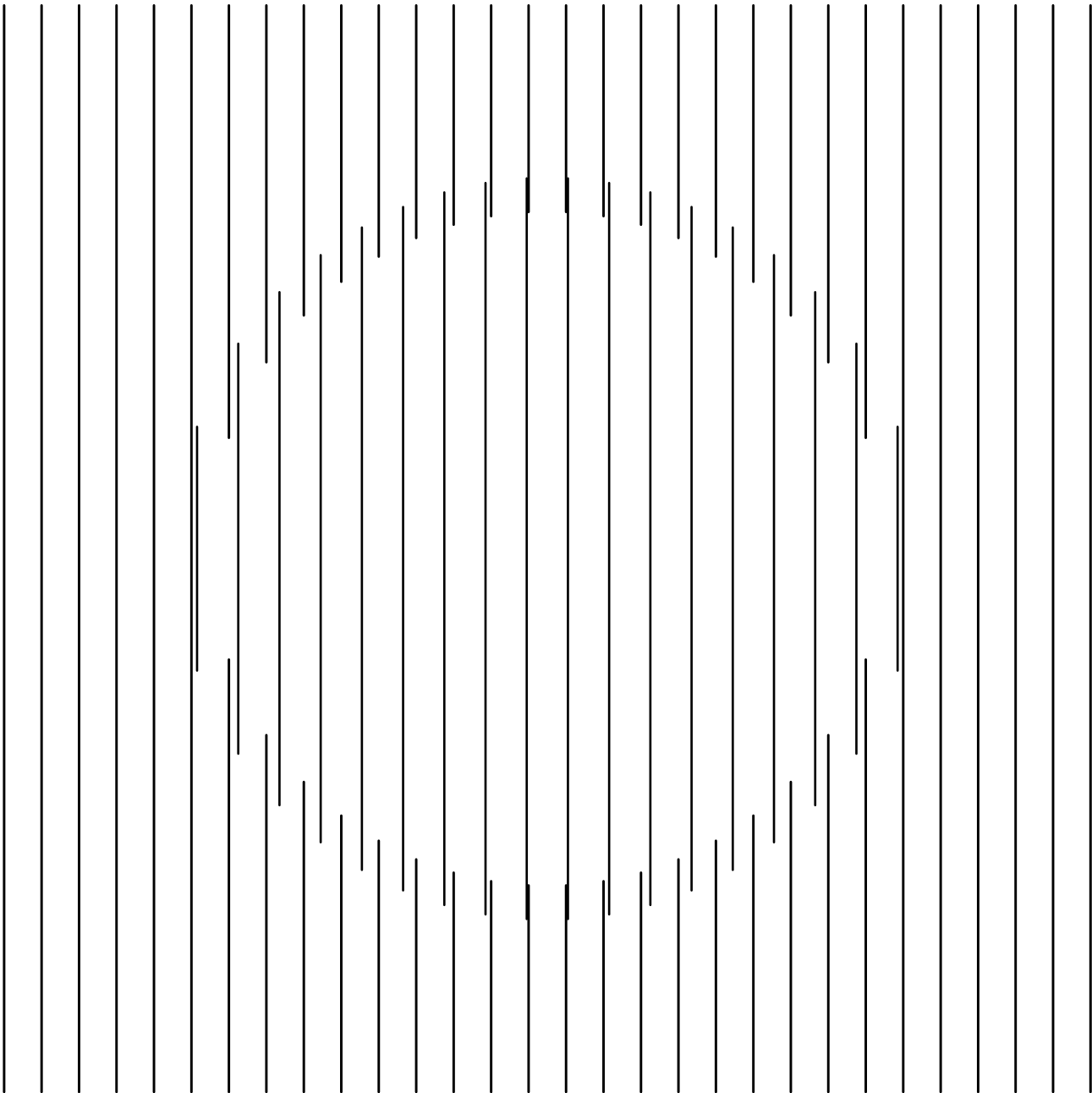
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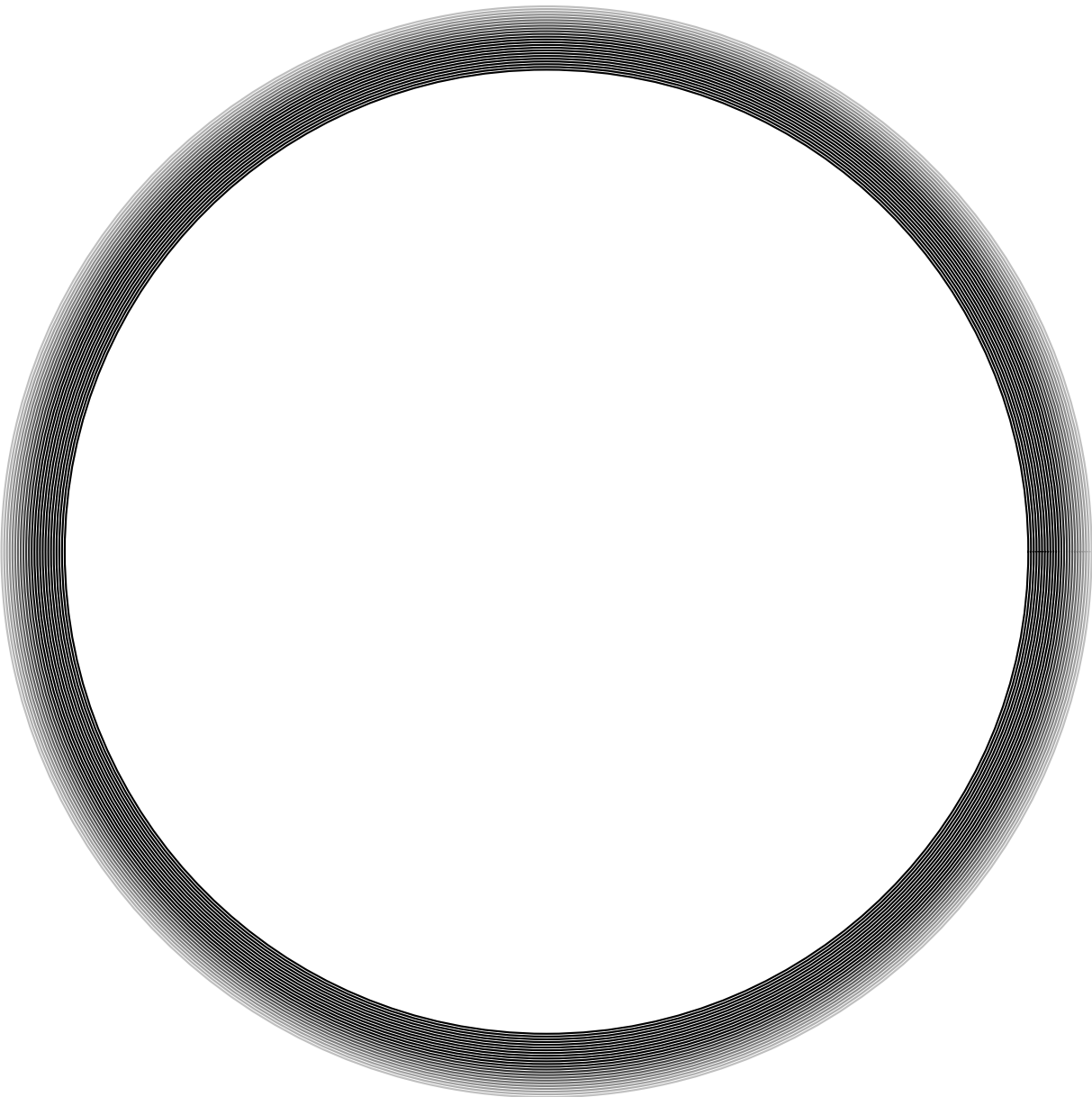
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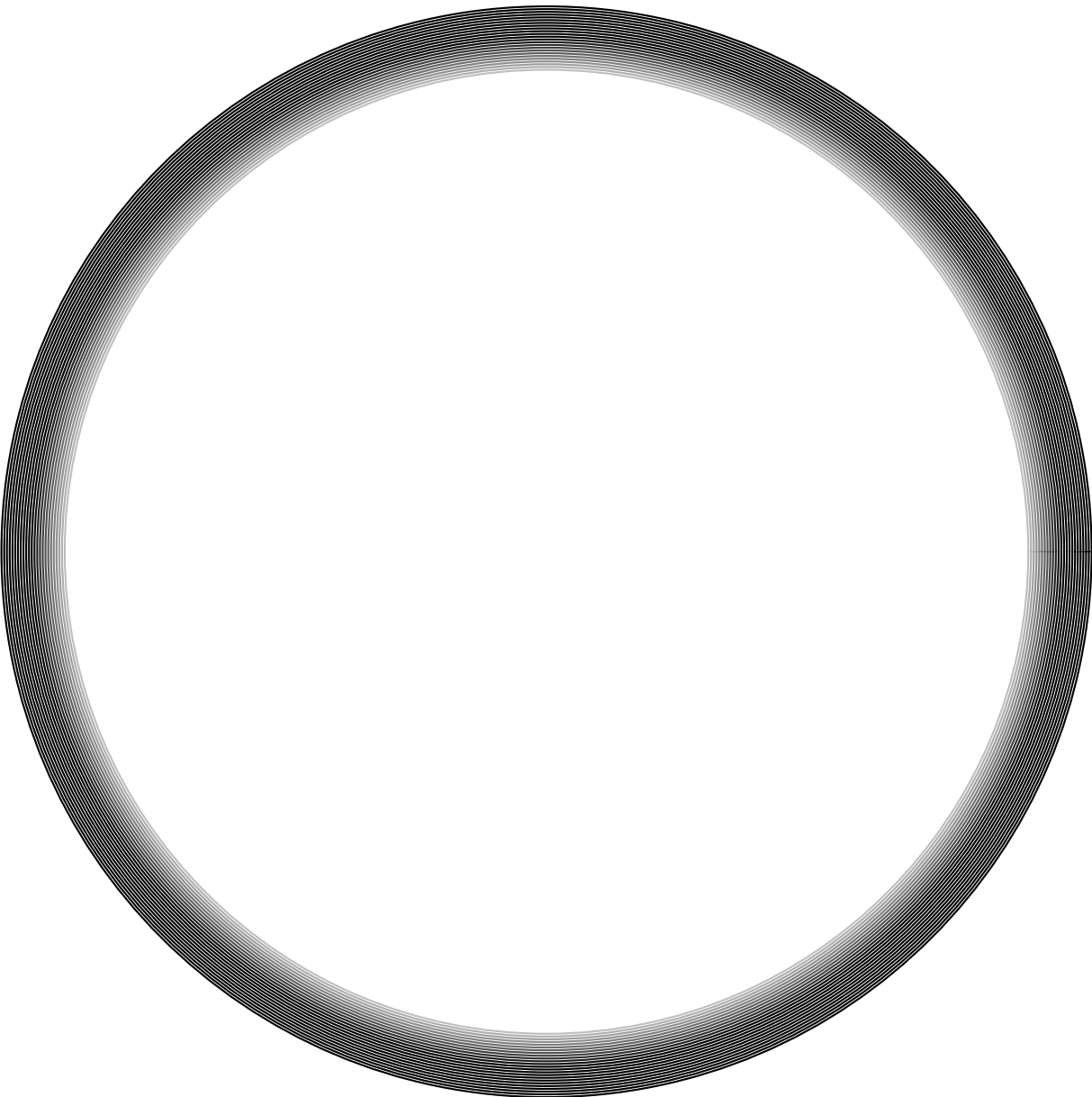
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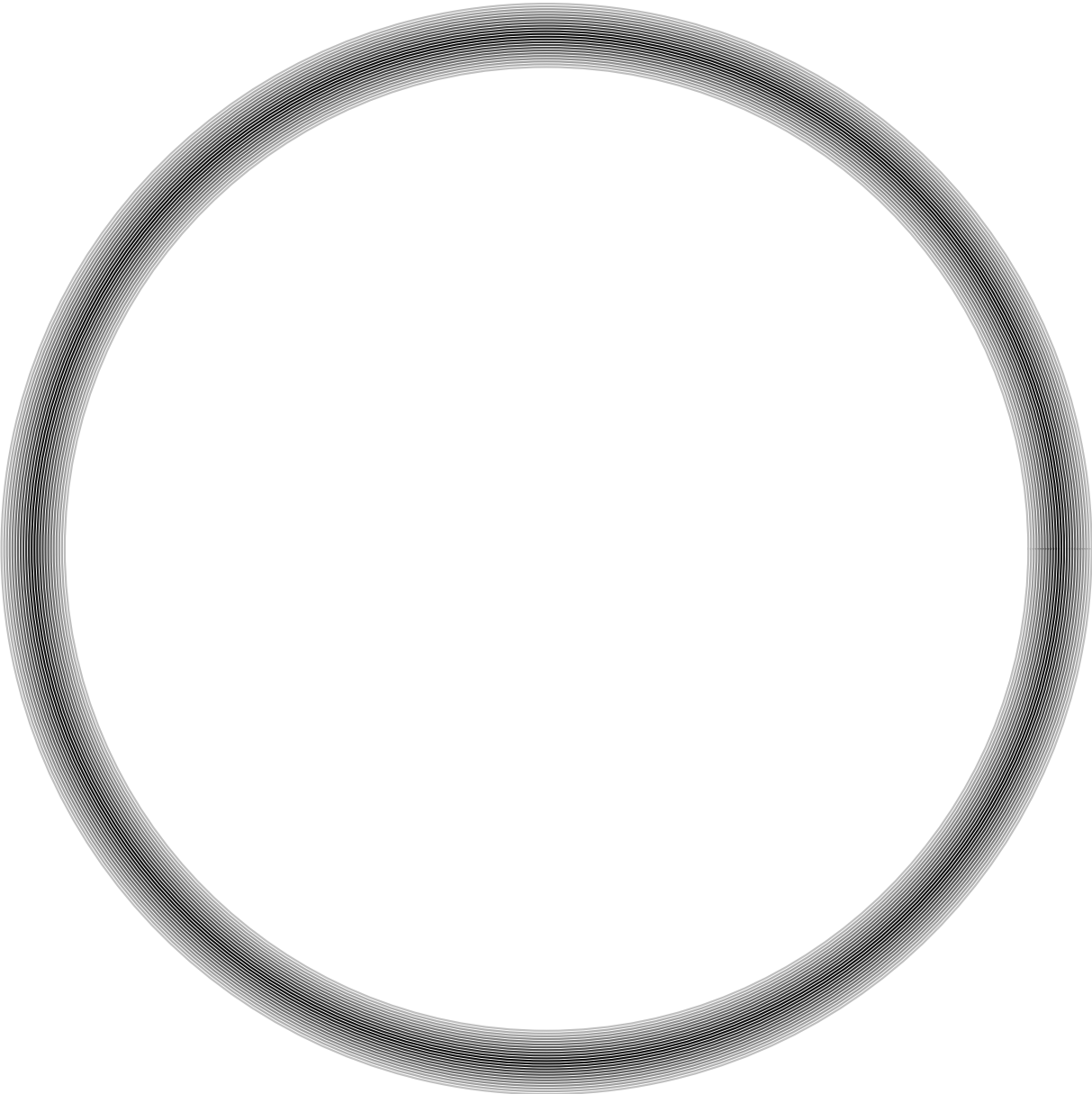
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E 9a



E 9a



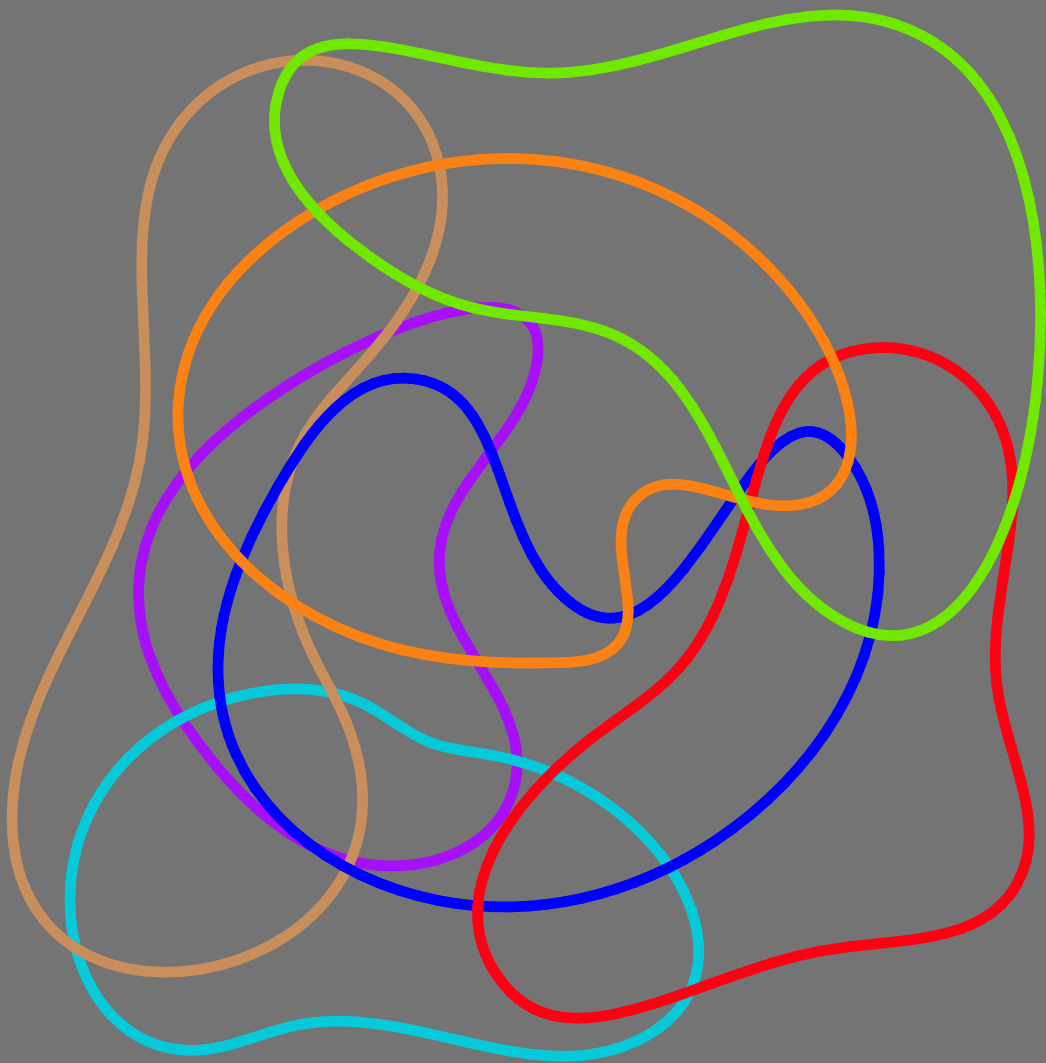
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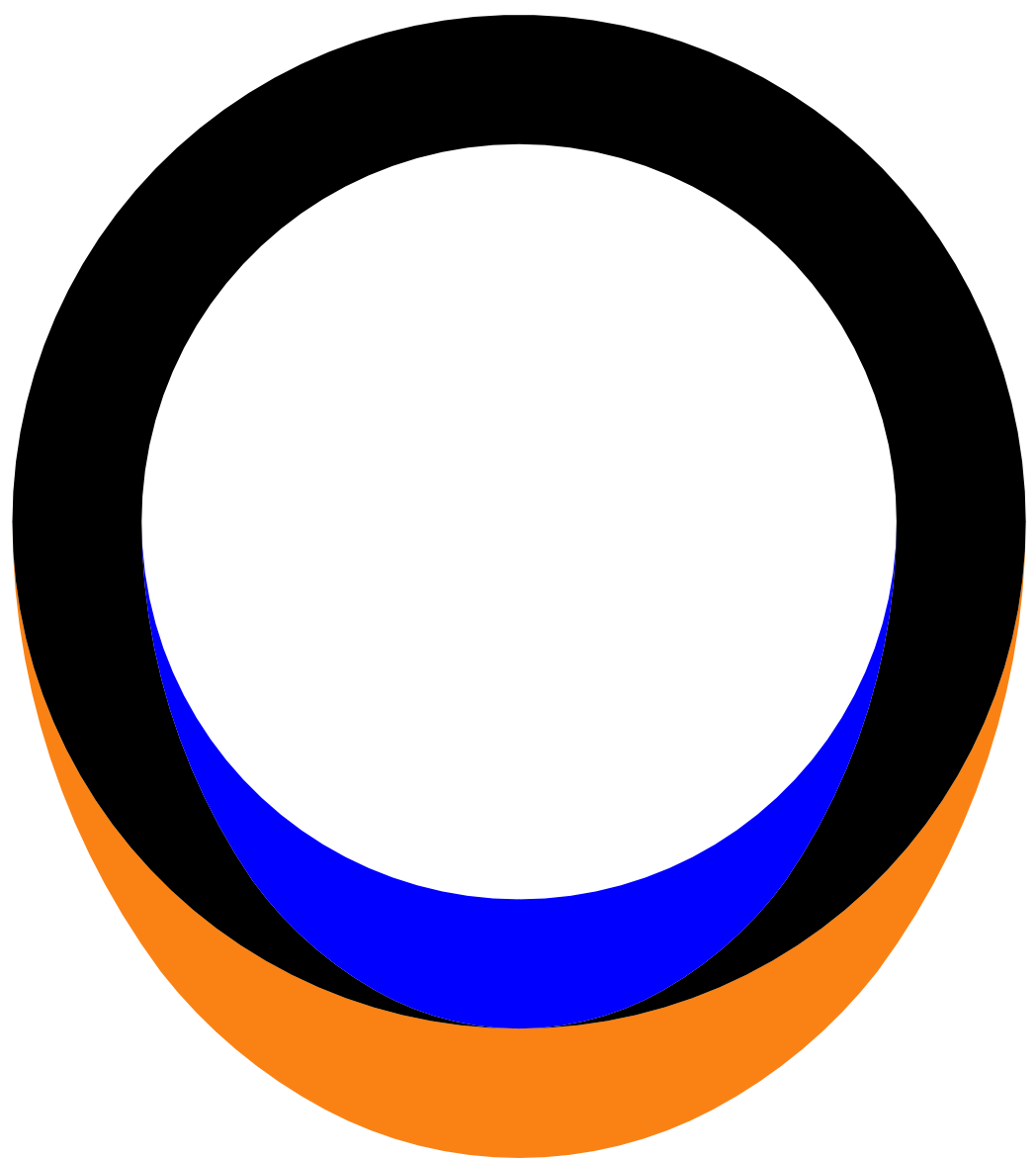
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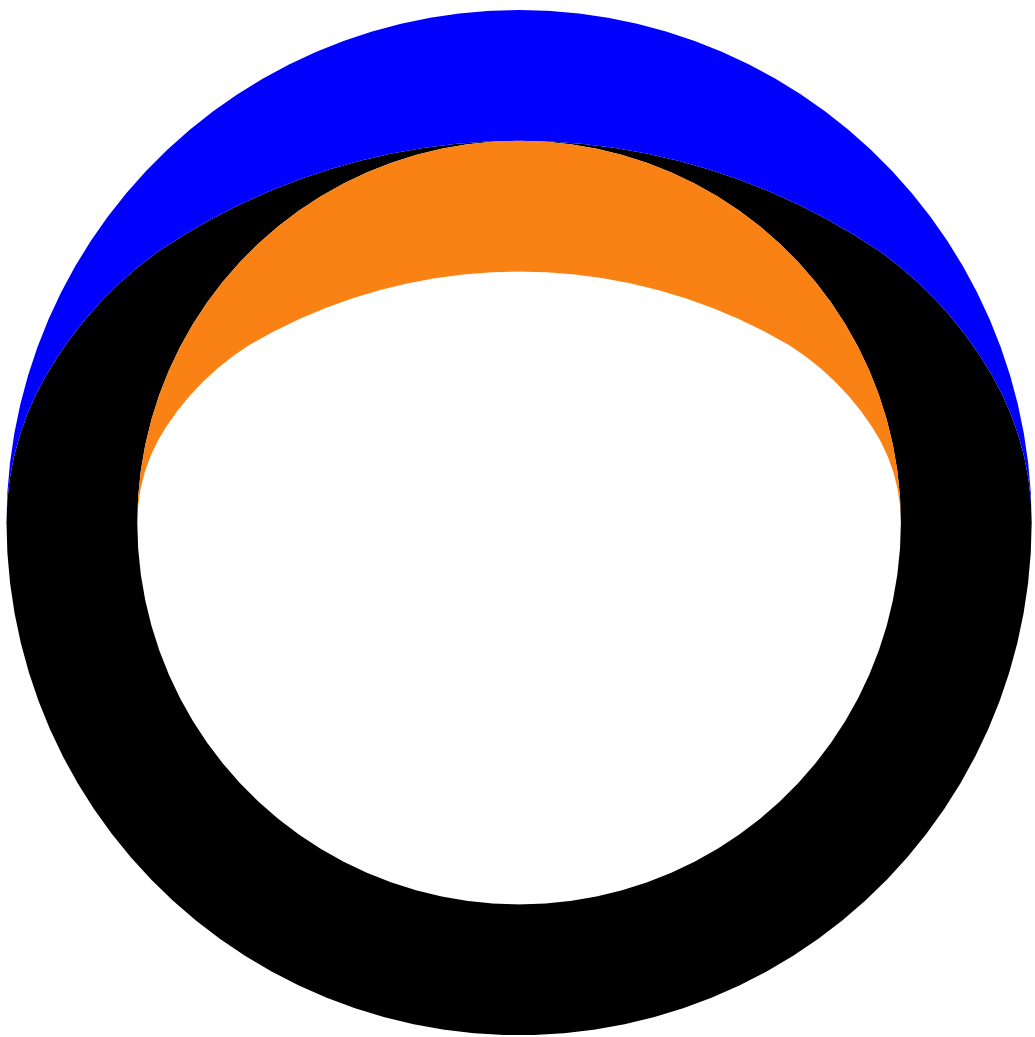
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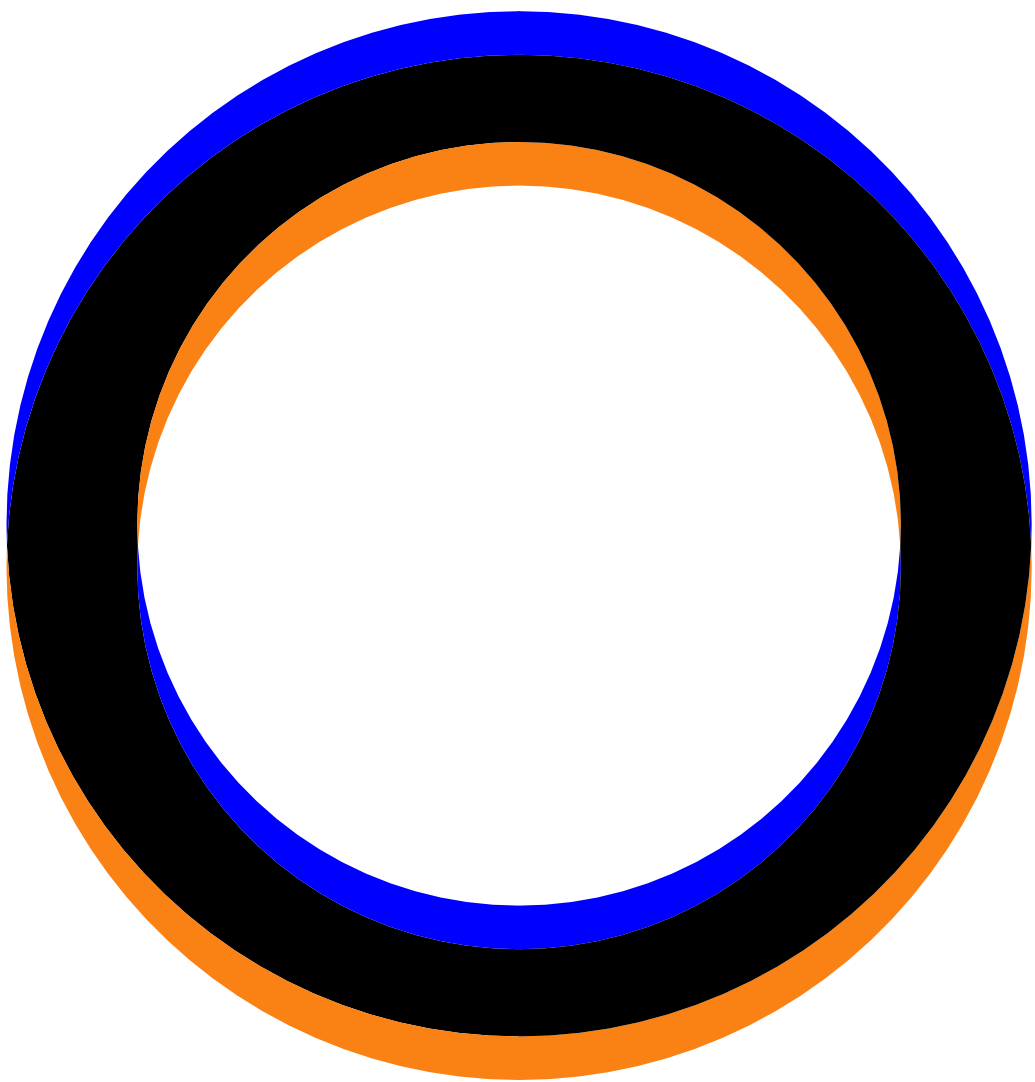
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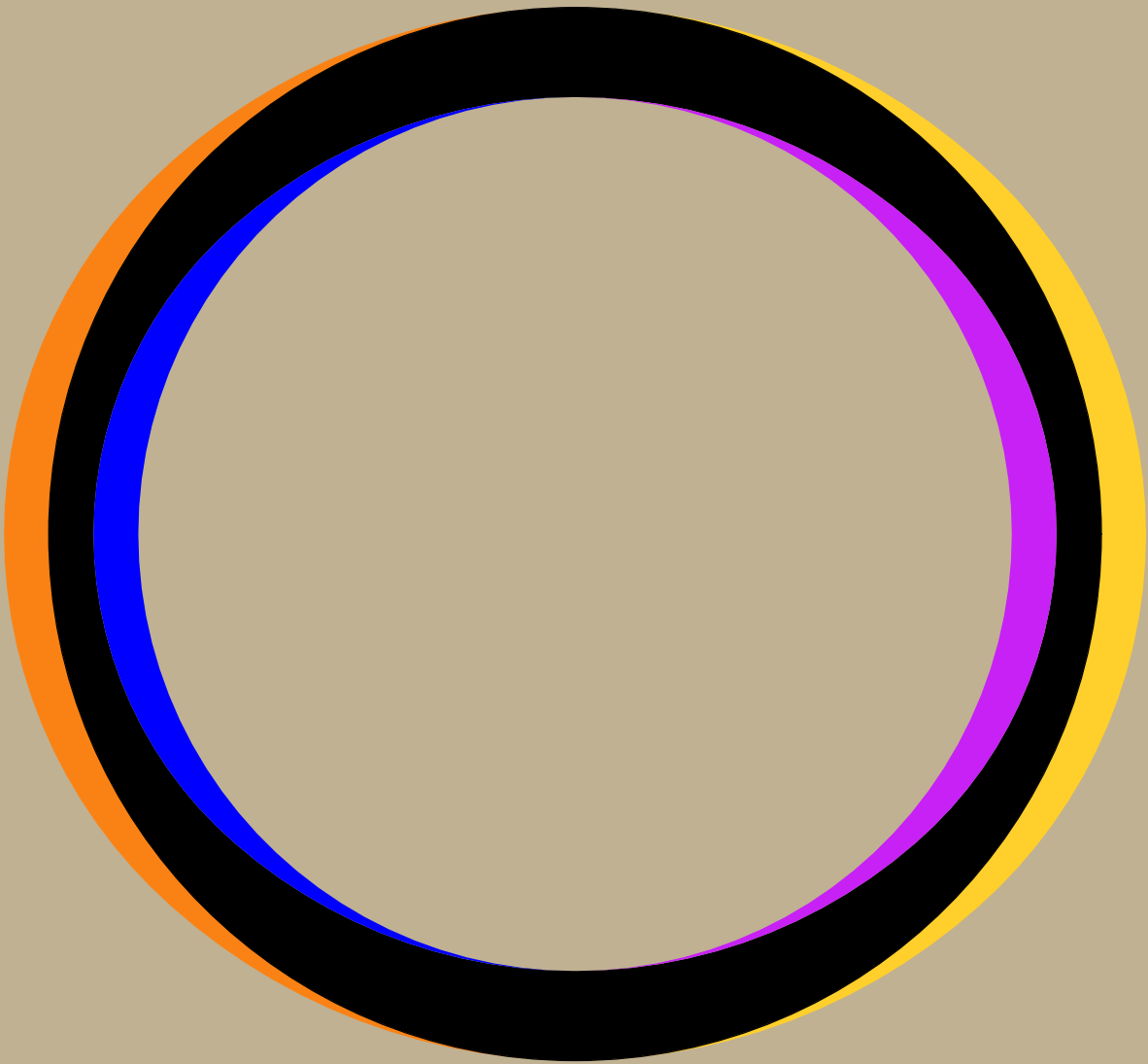
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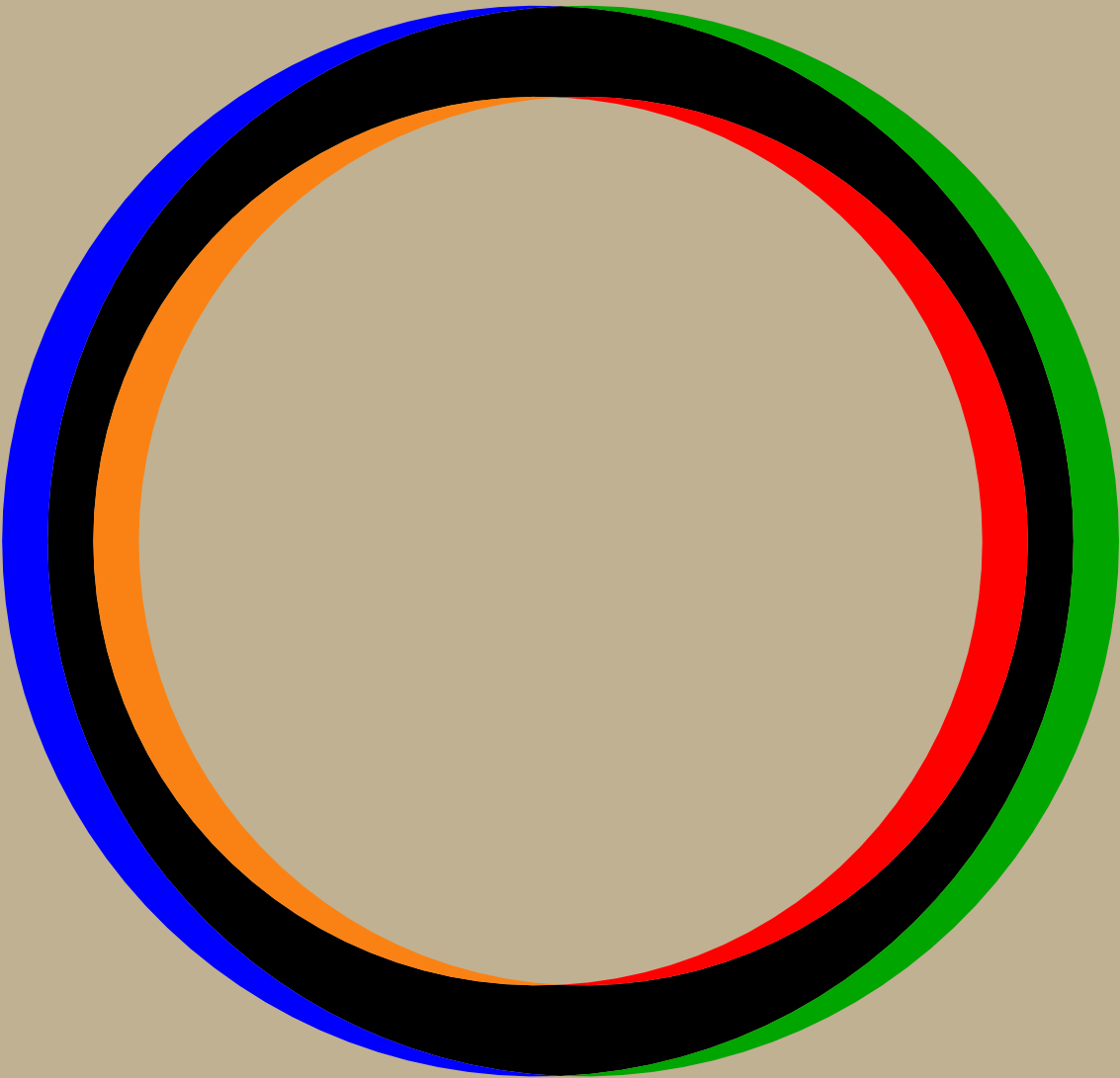
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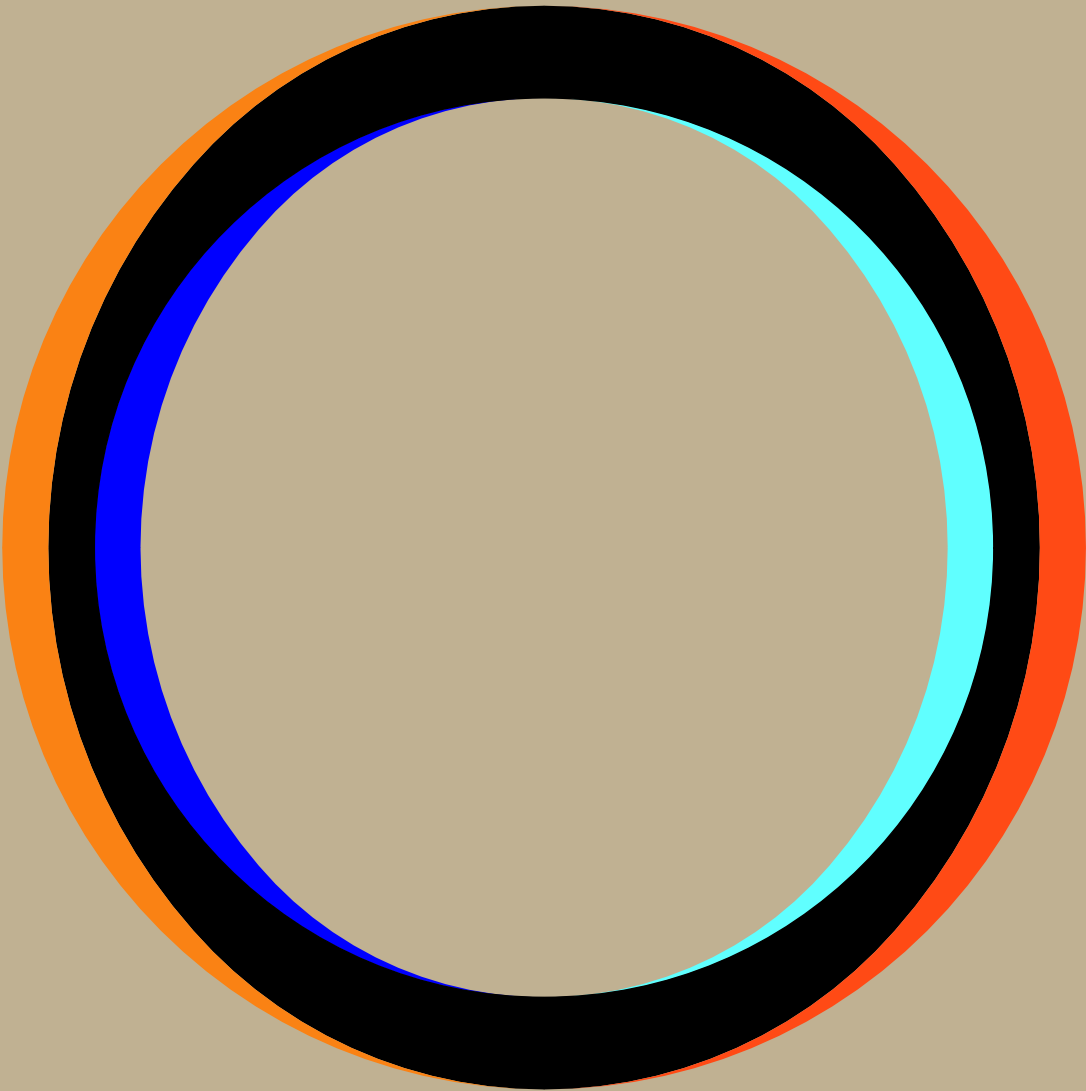
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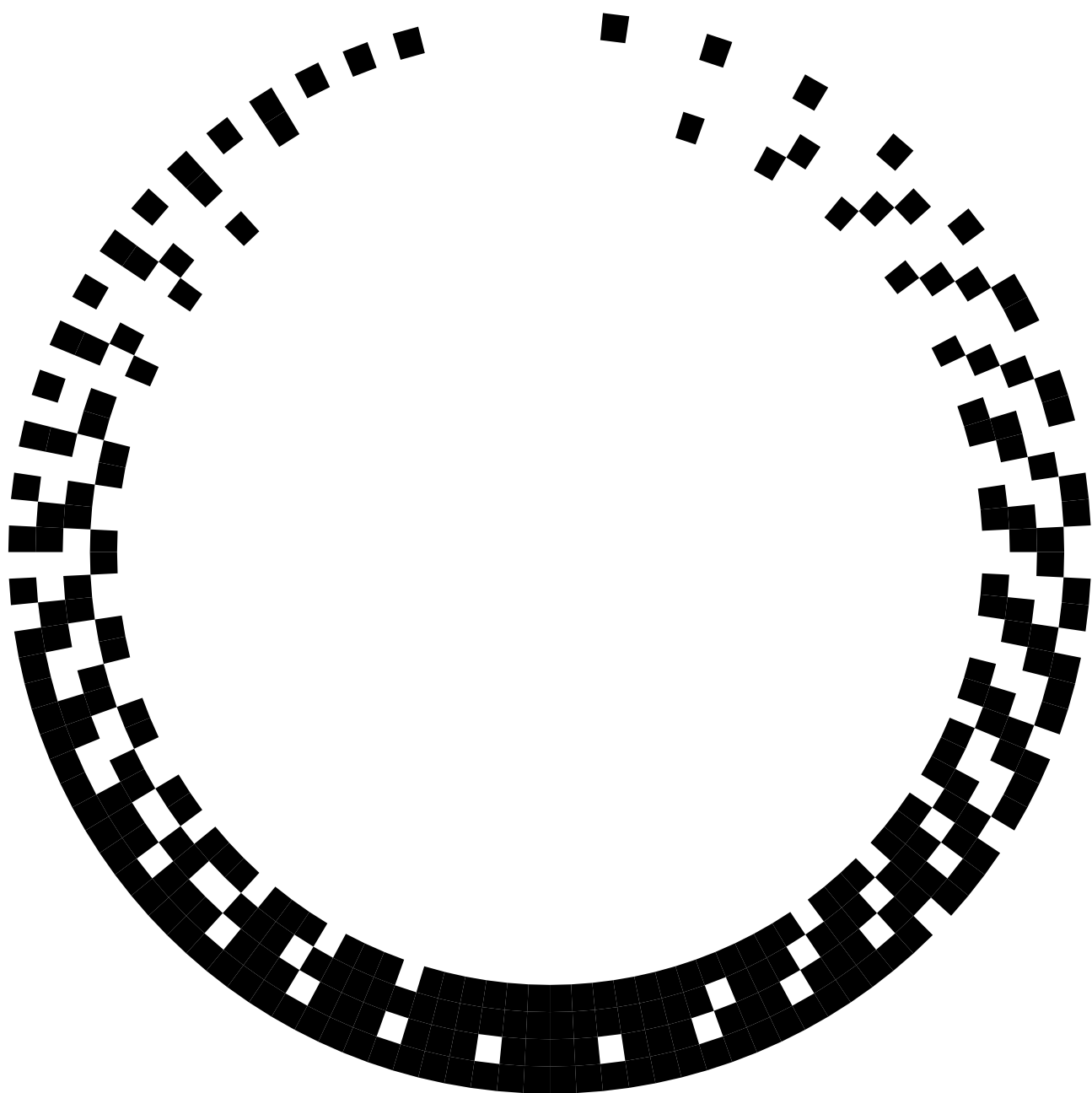
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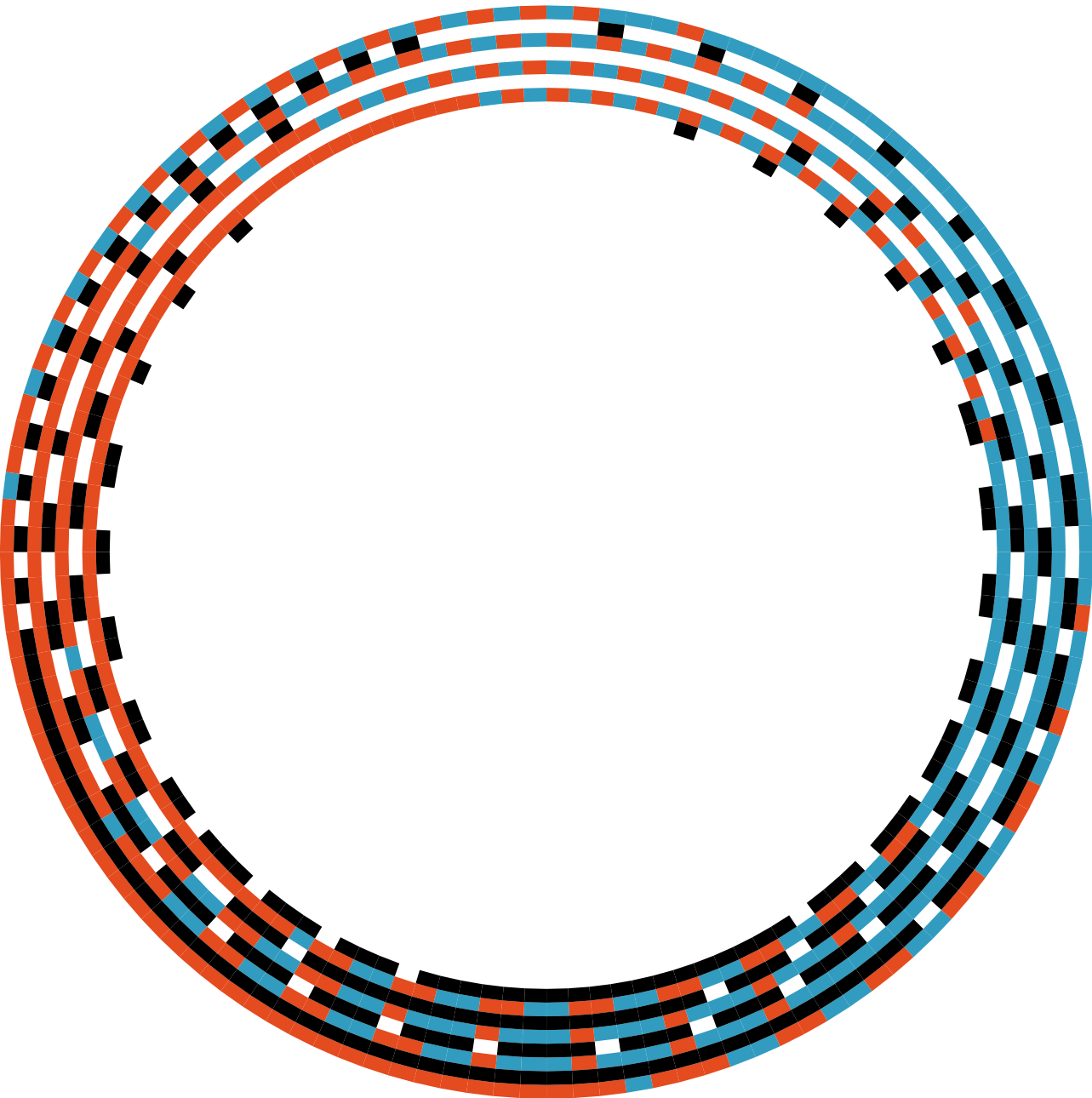
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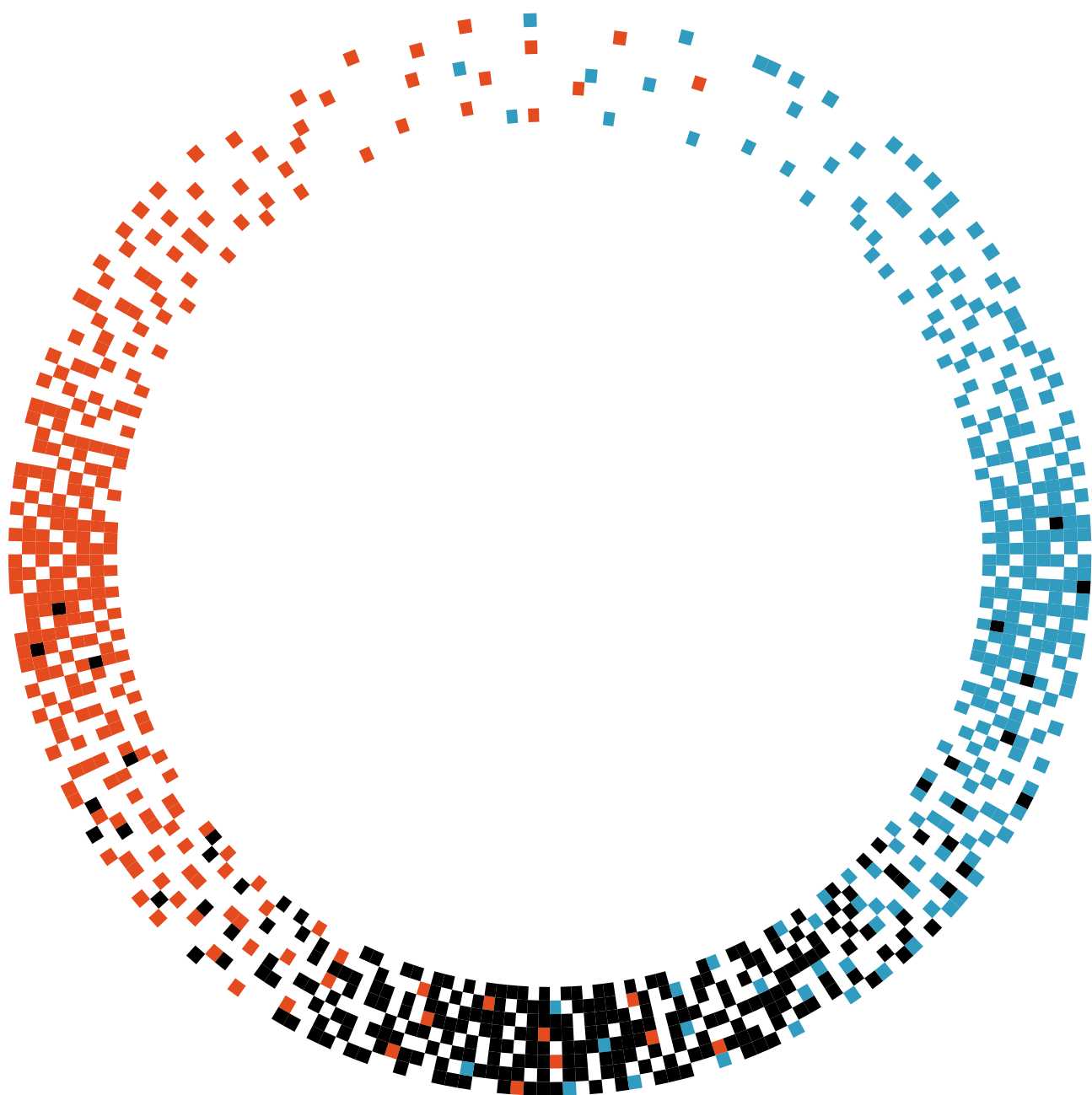
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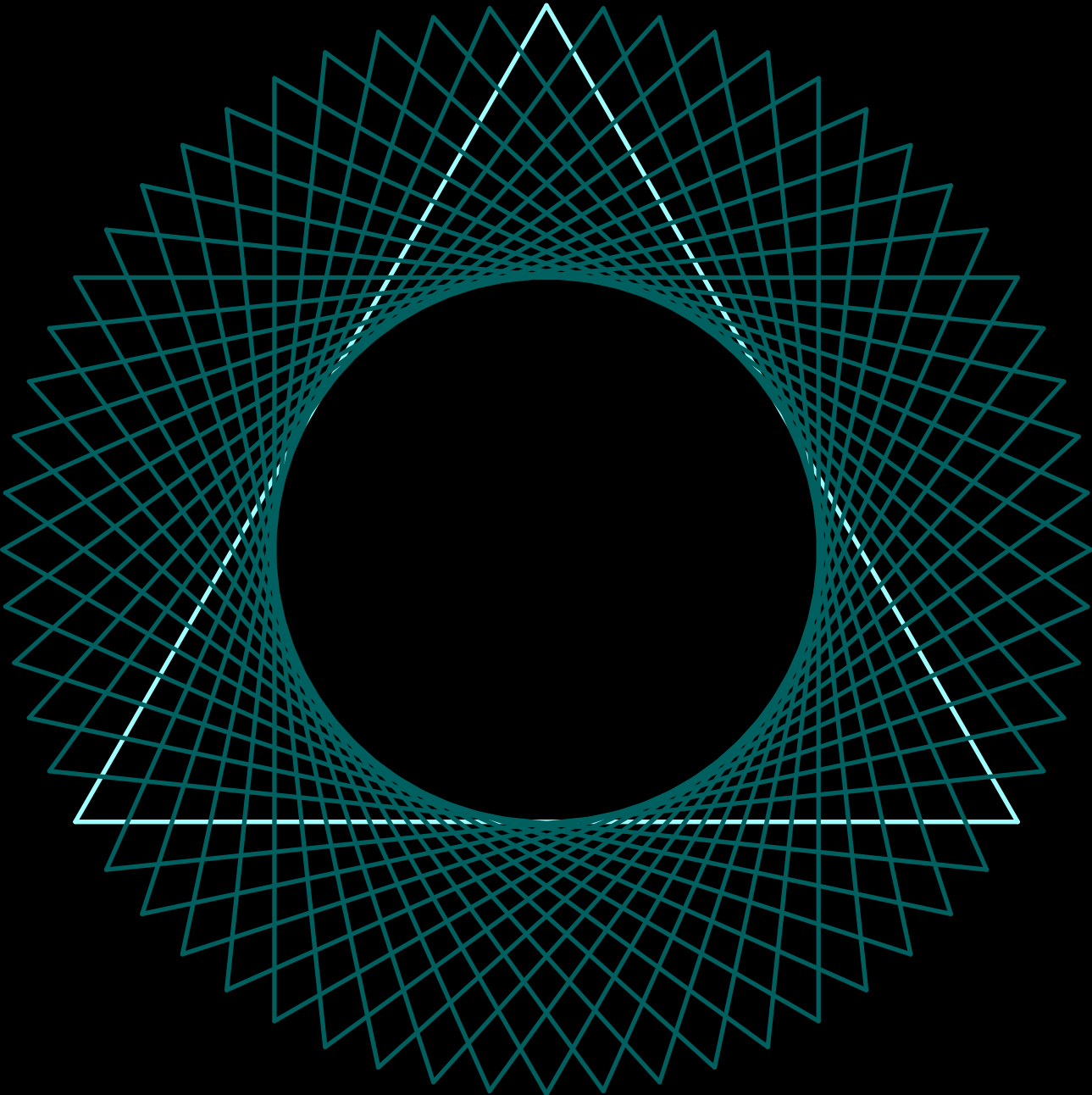
E 13b



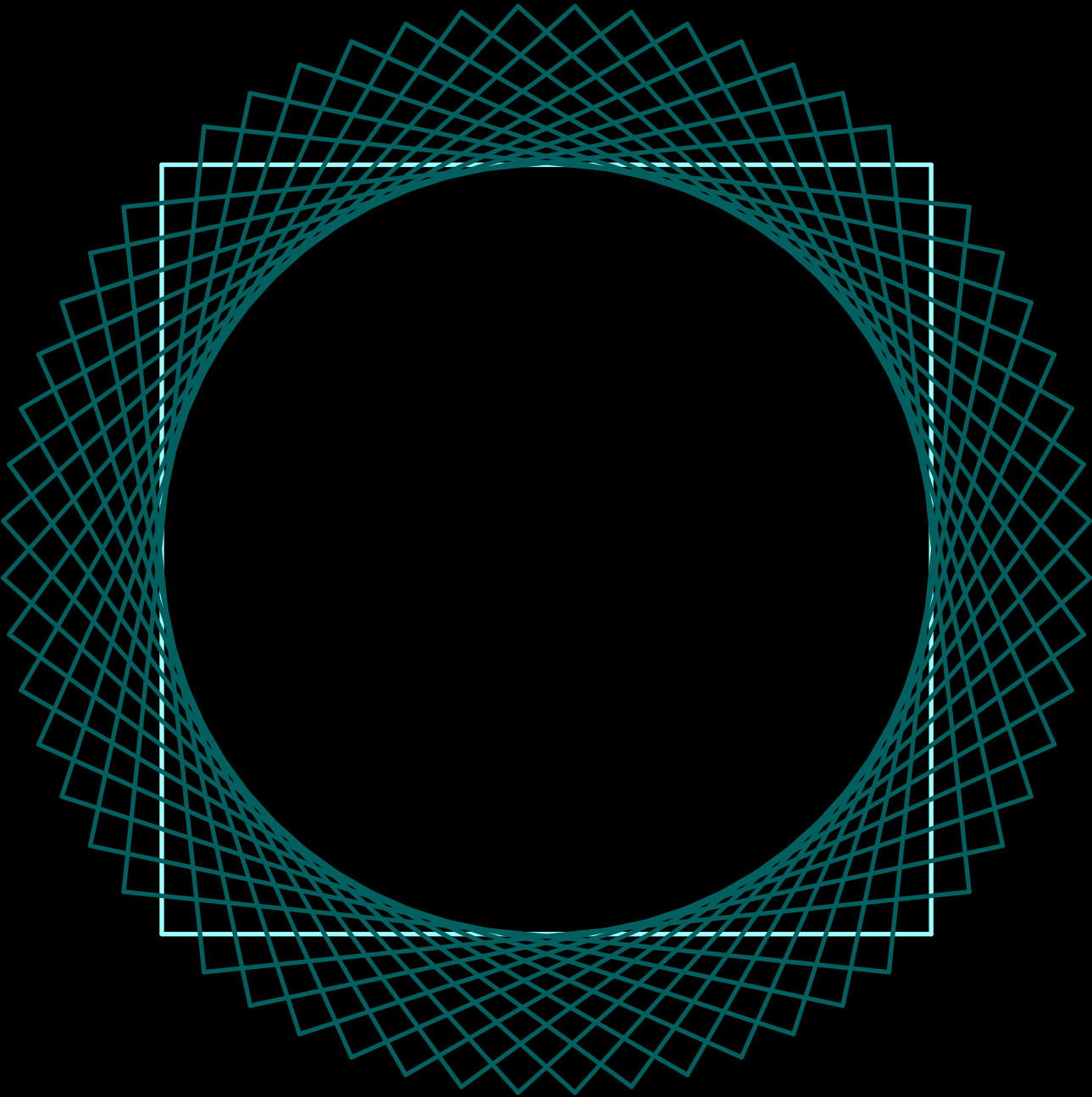
E 13c



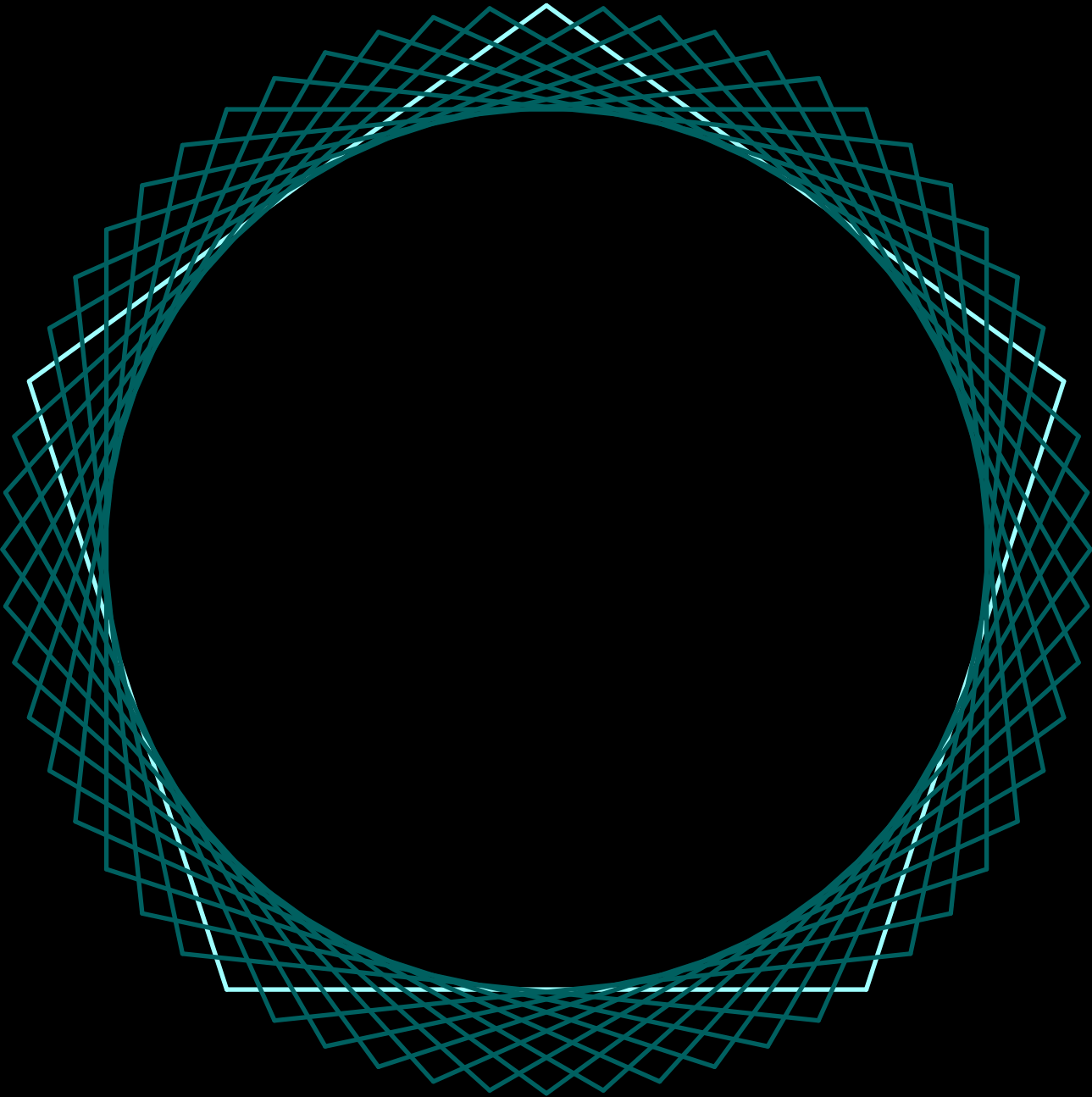
E 14a



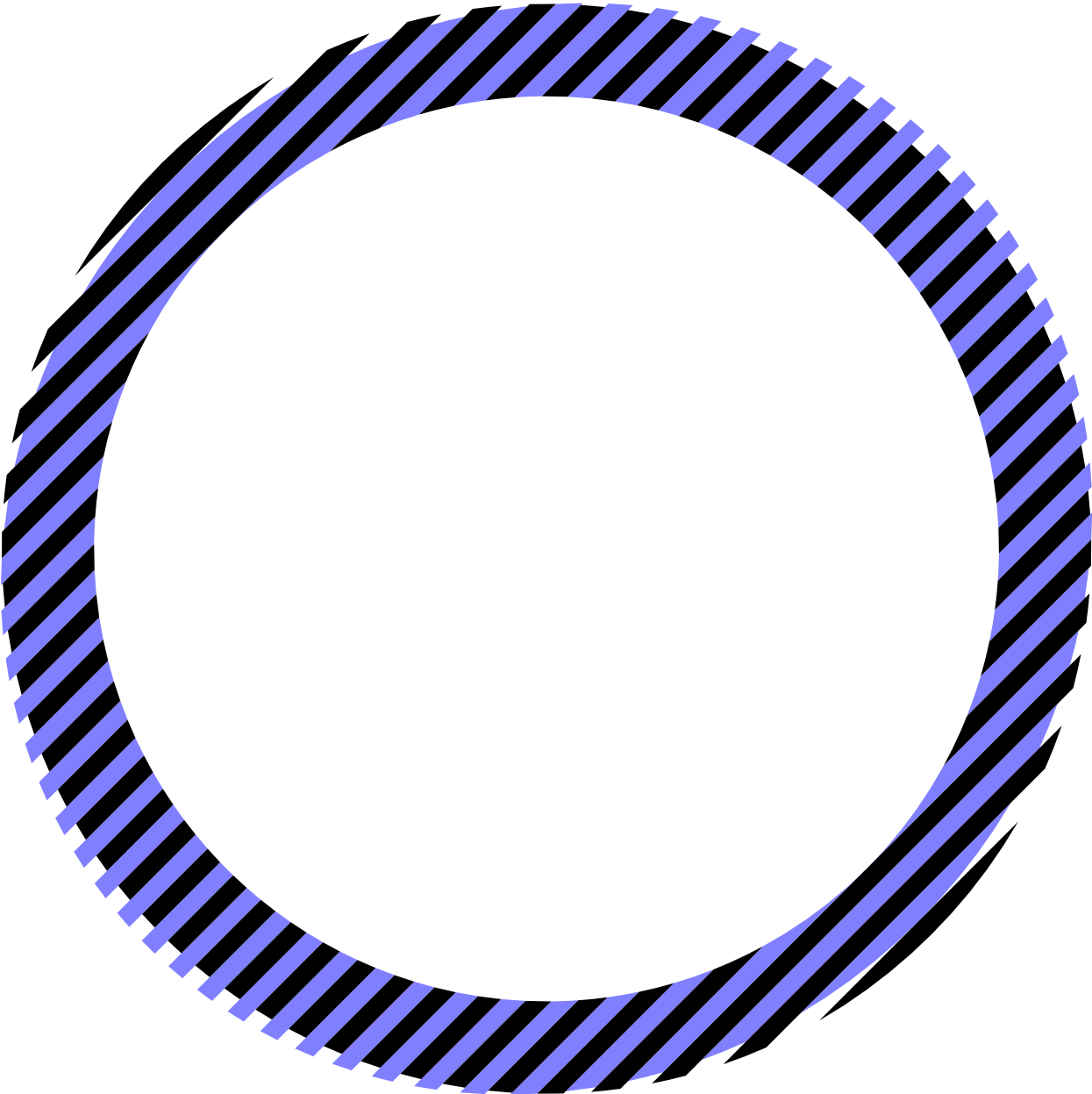
E 14b



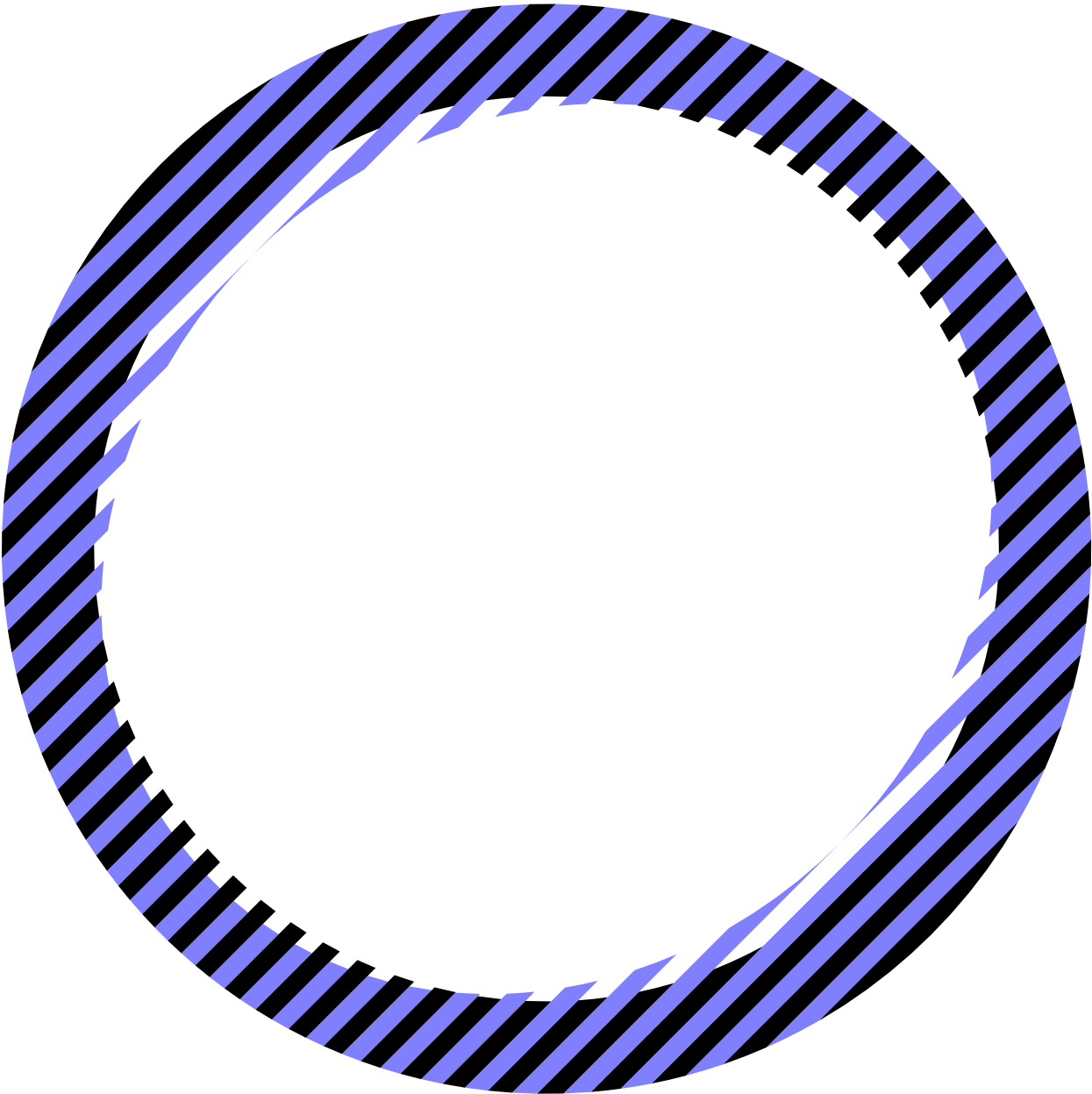
E 14c



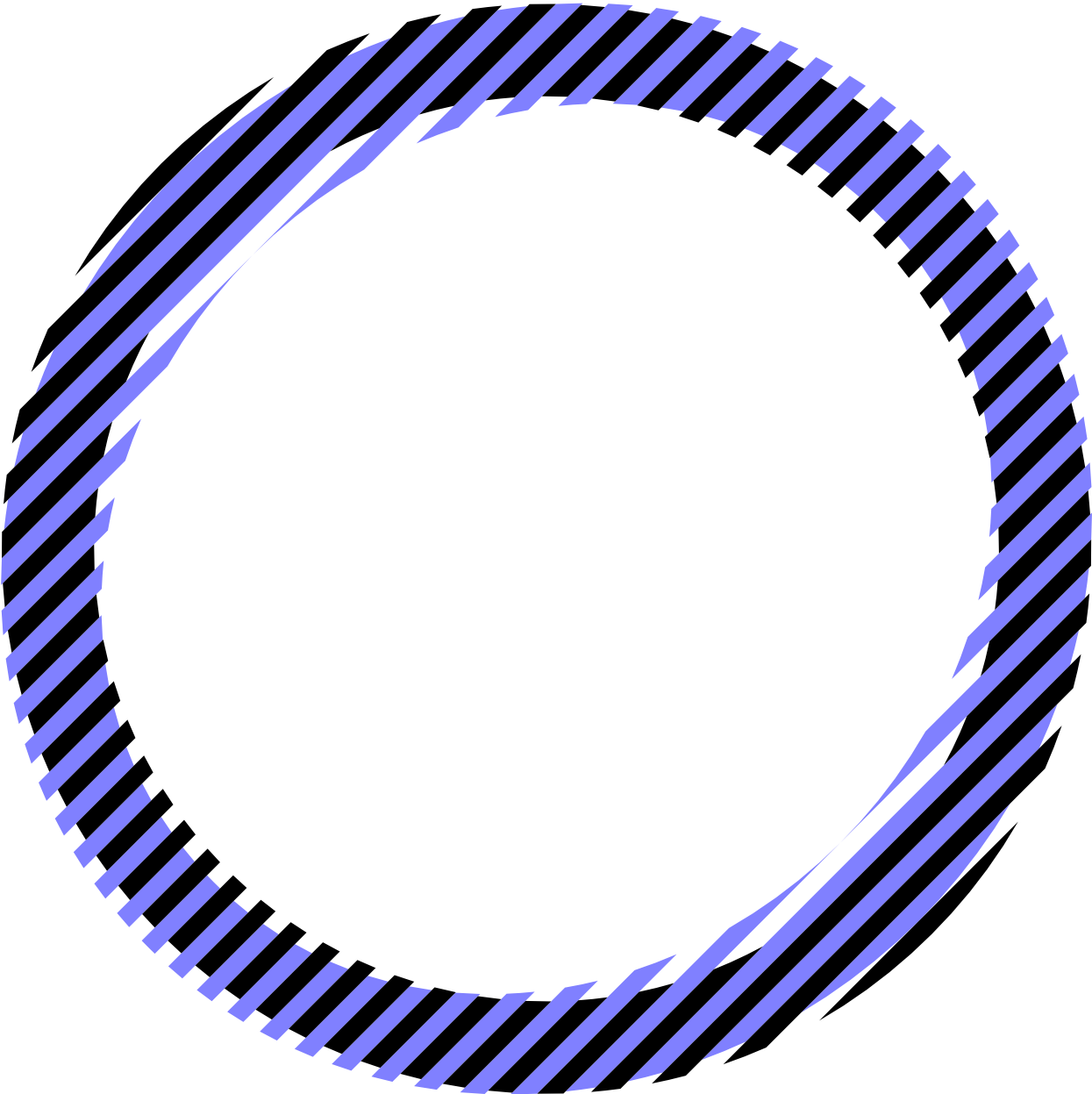
E 15a



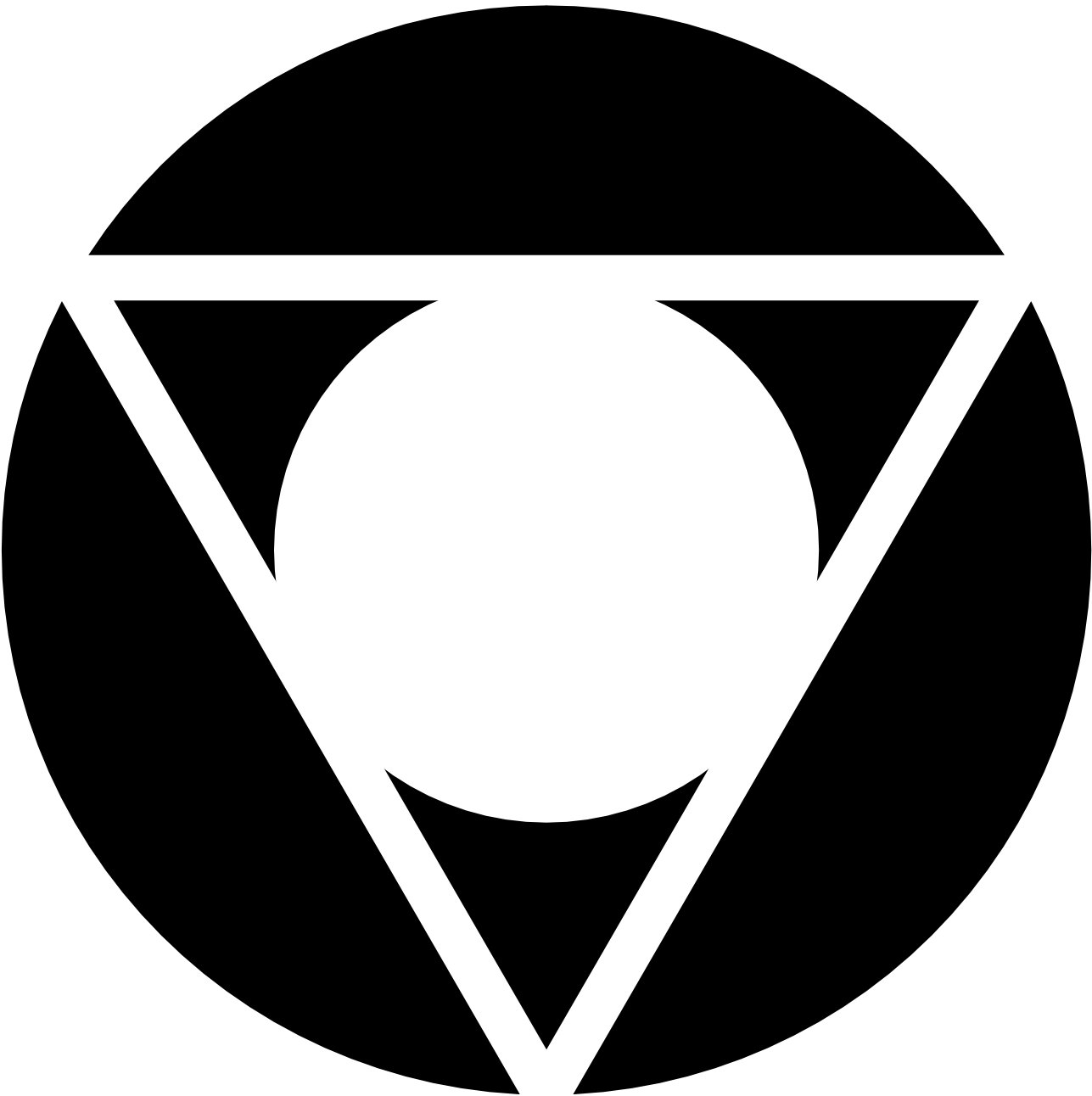
E 15b



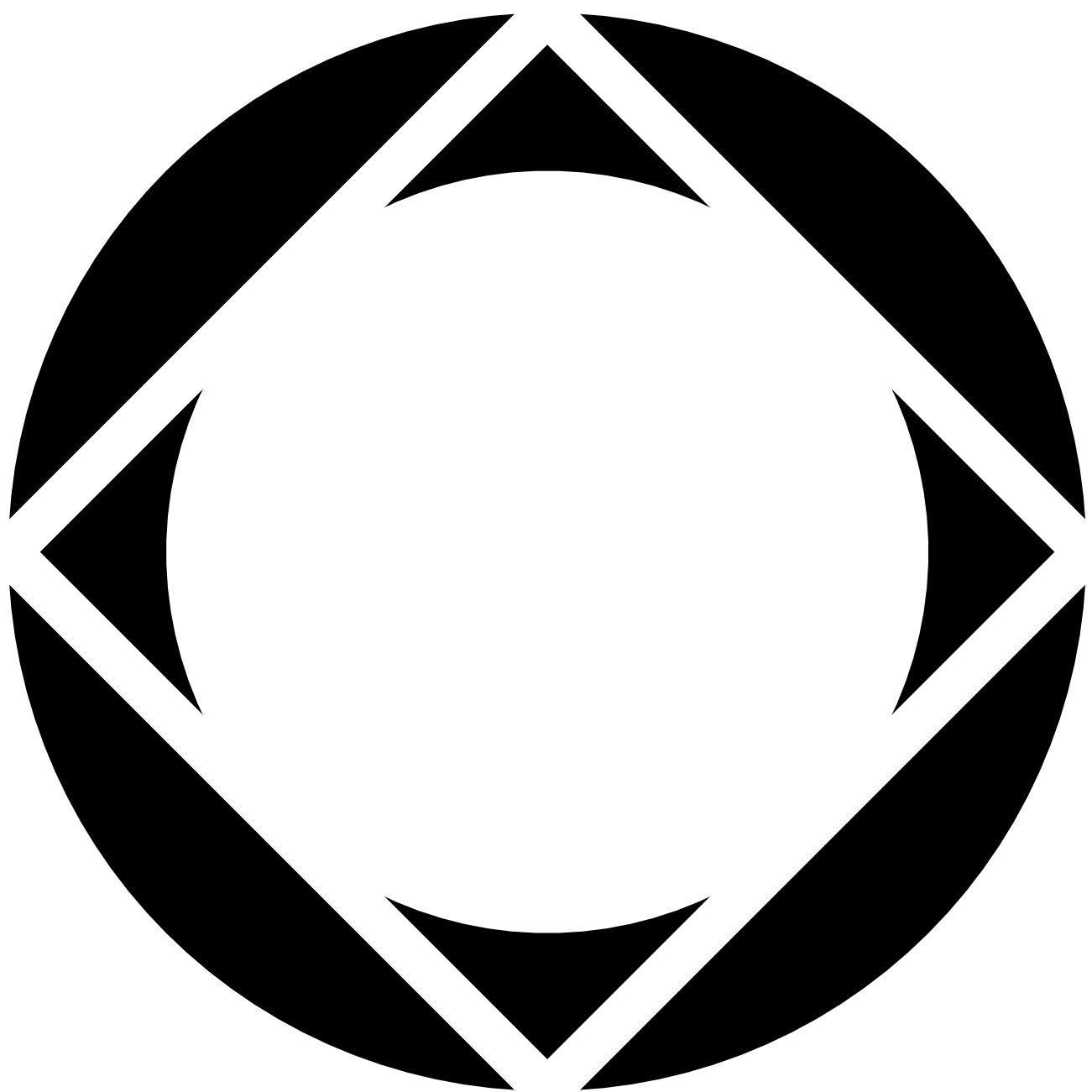
E 15c



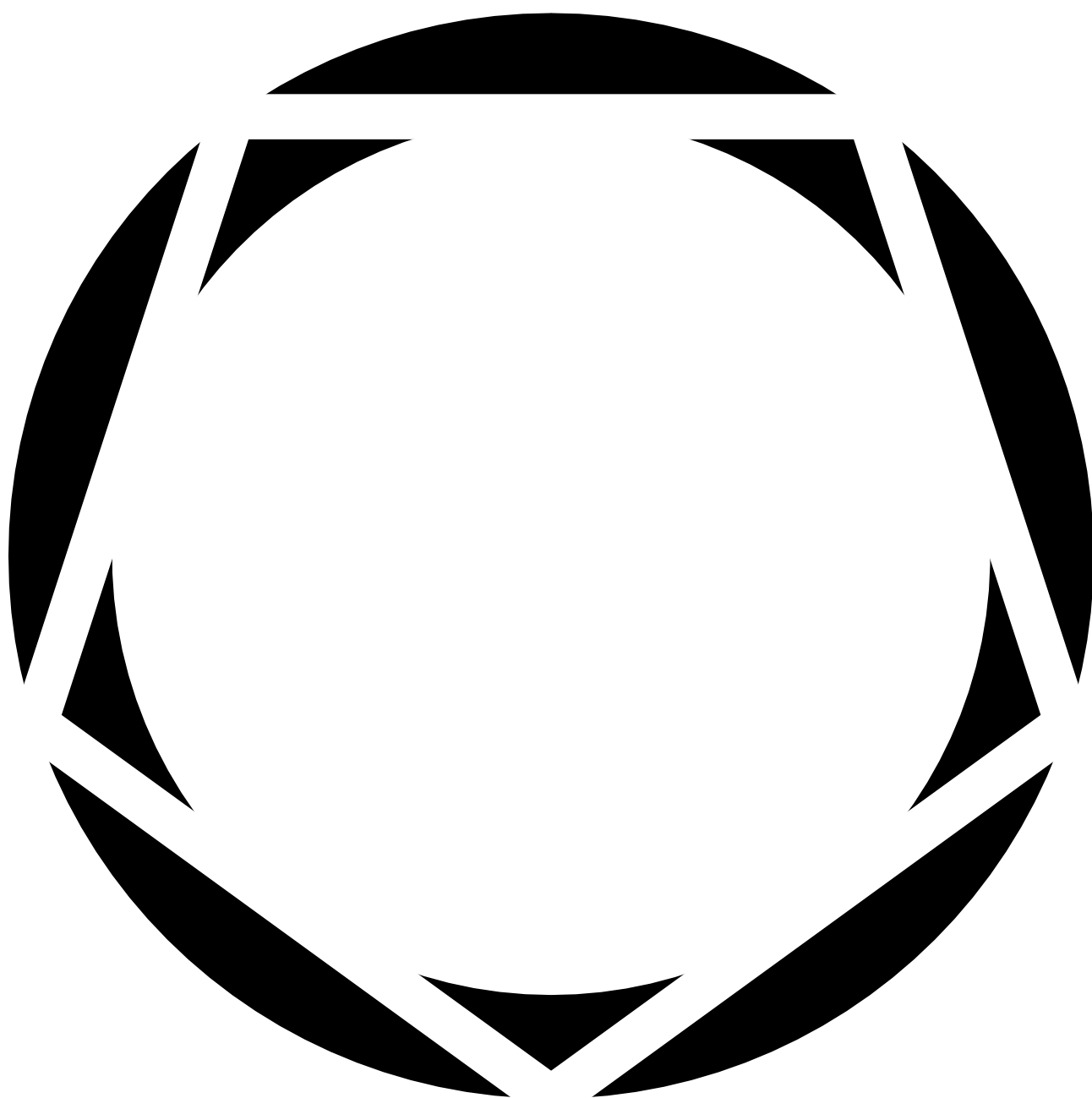
E 16a



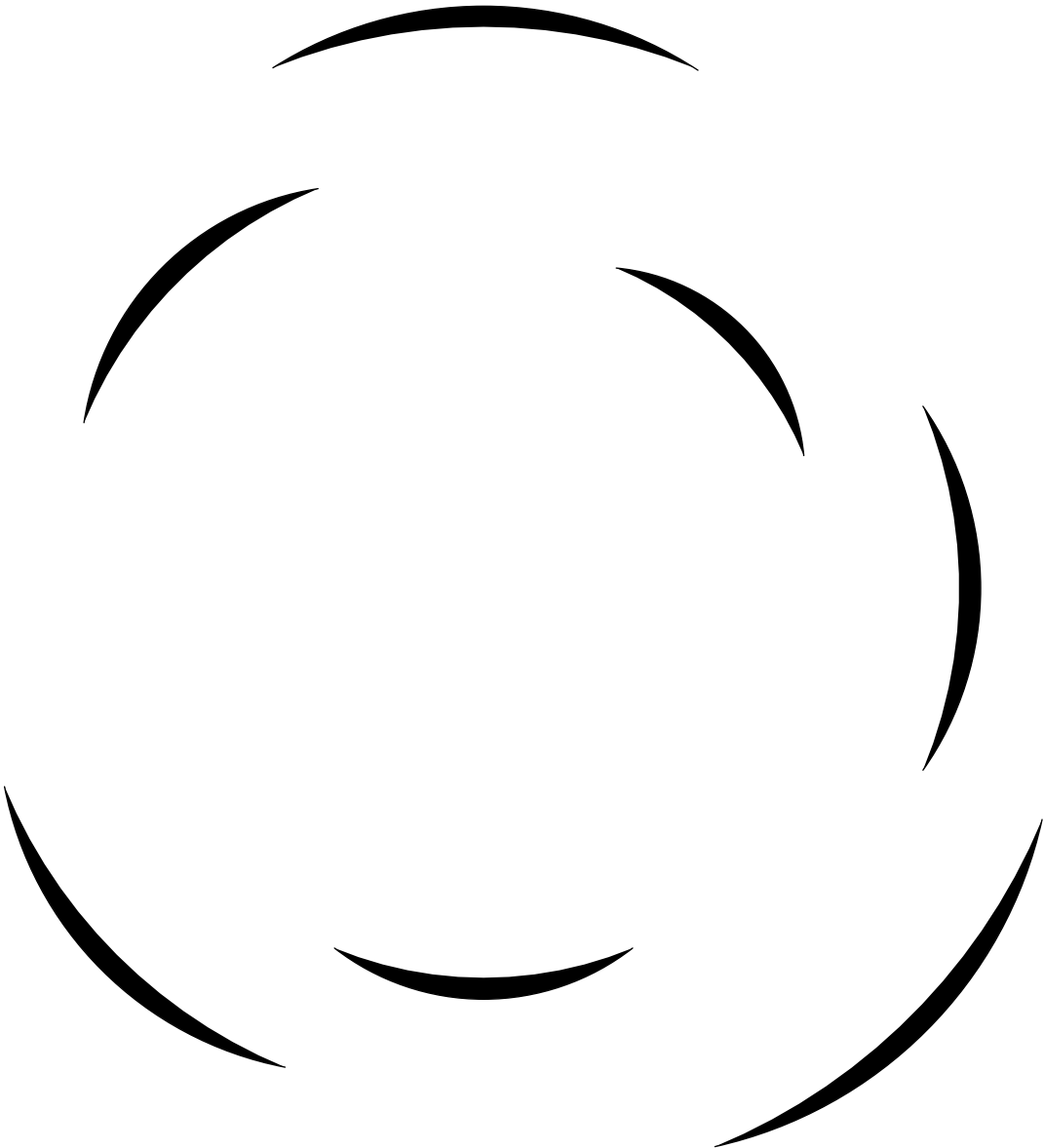
E 16b



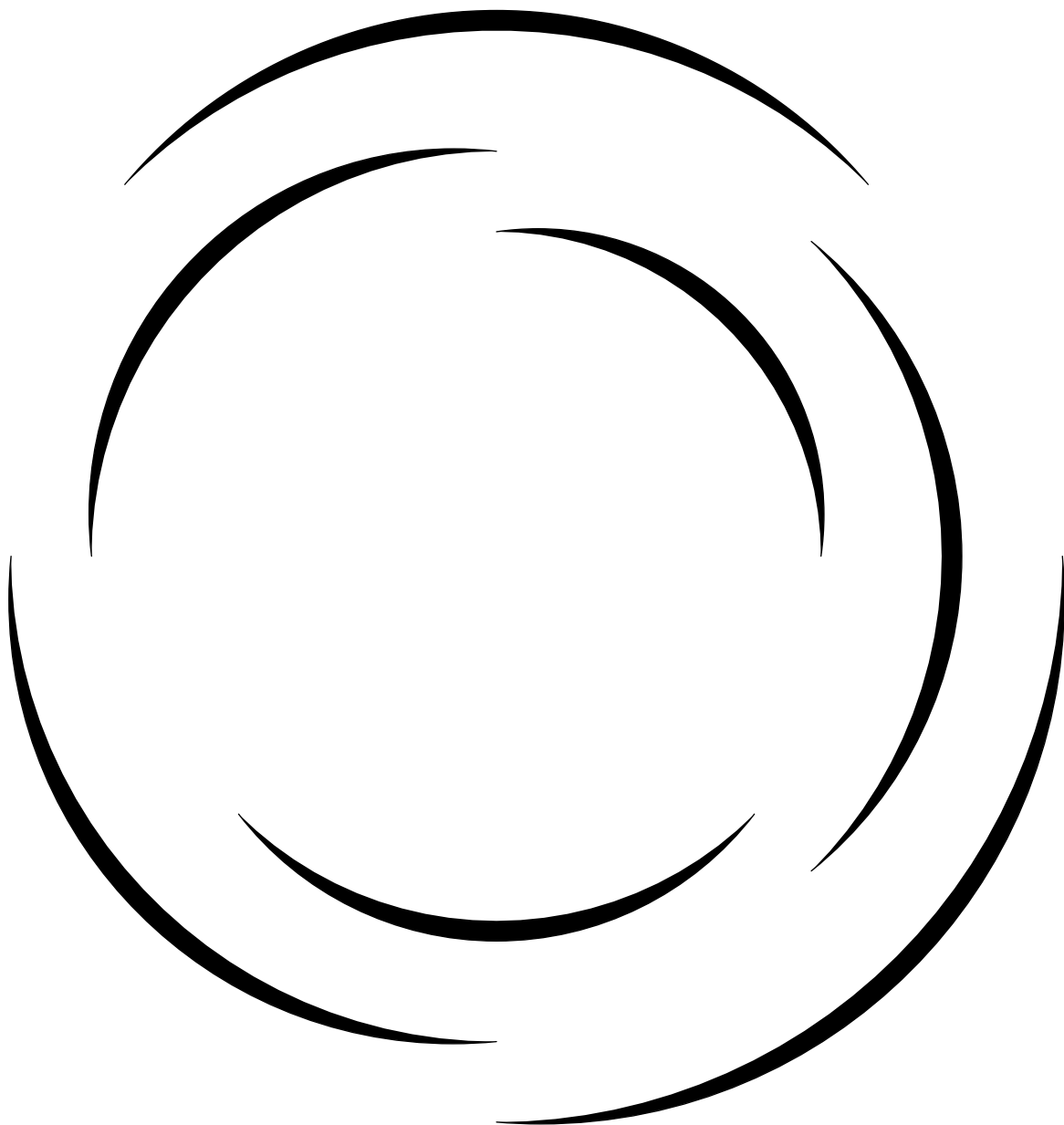
E 16c



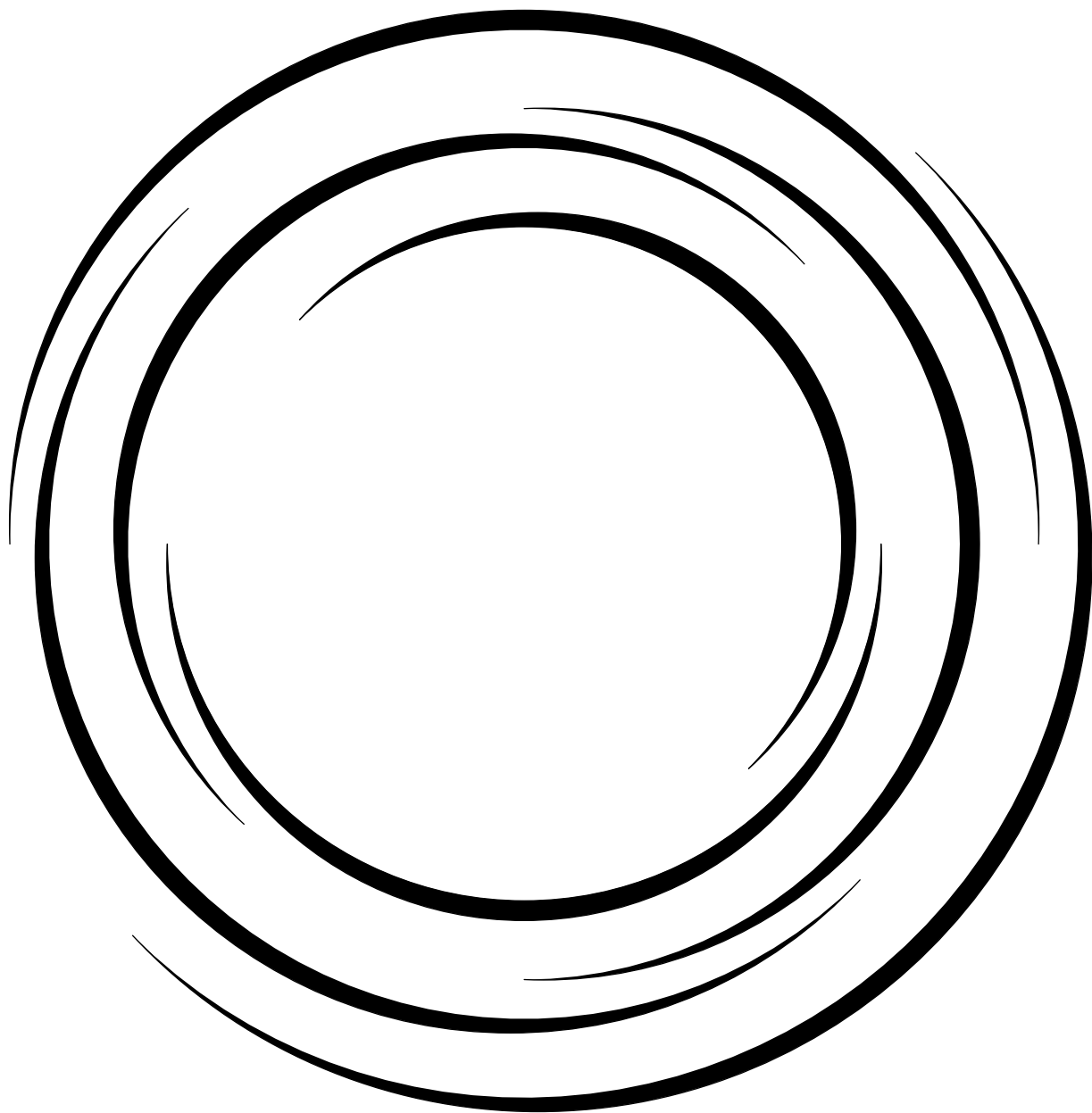
E 17a



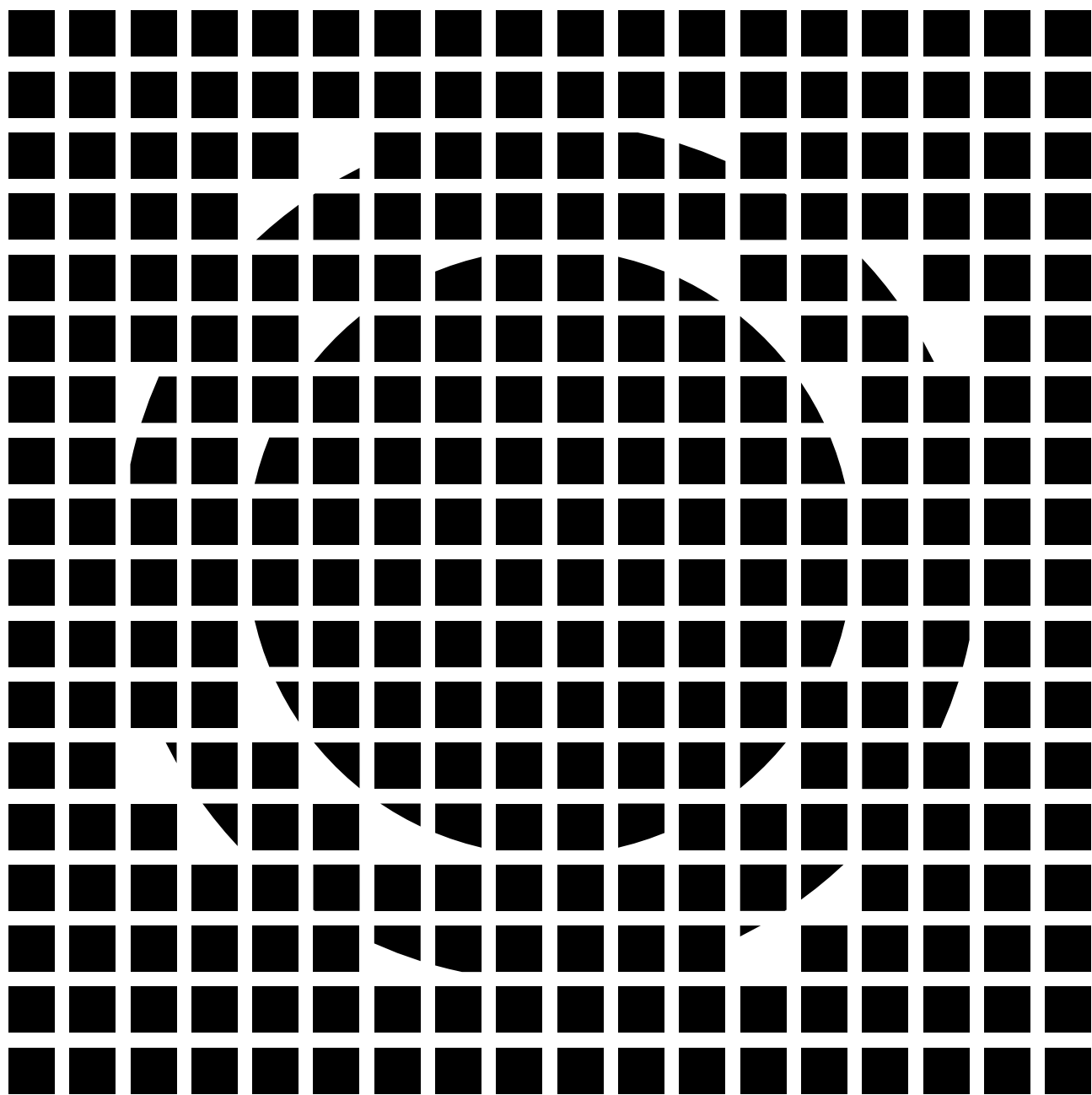
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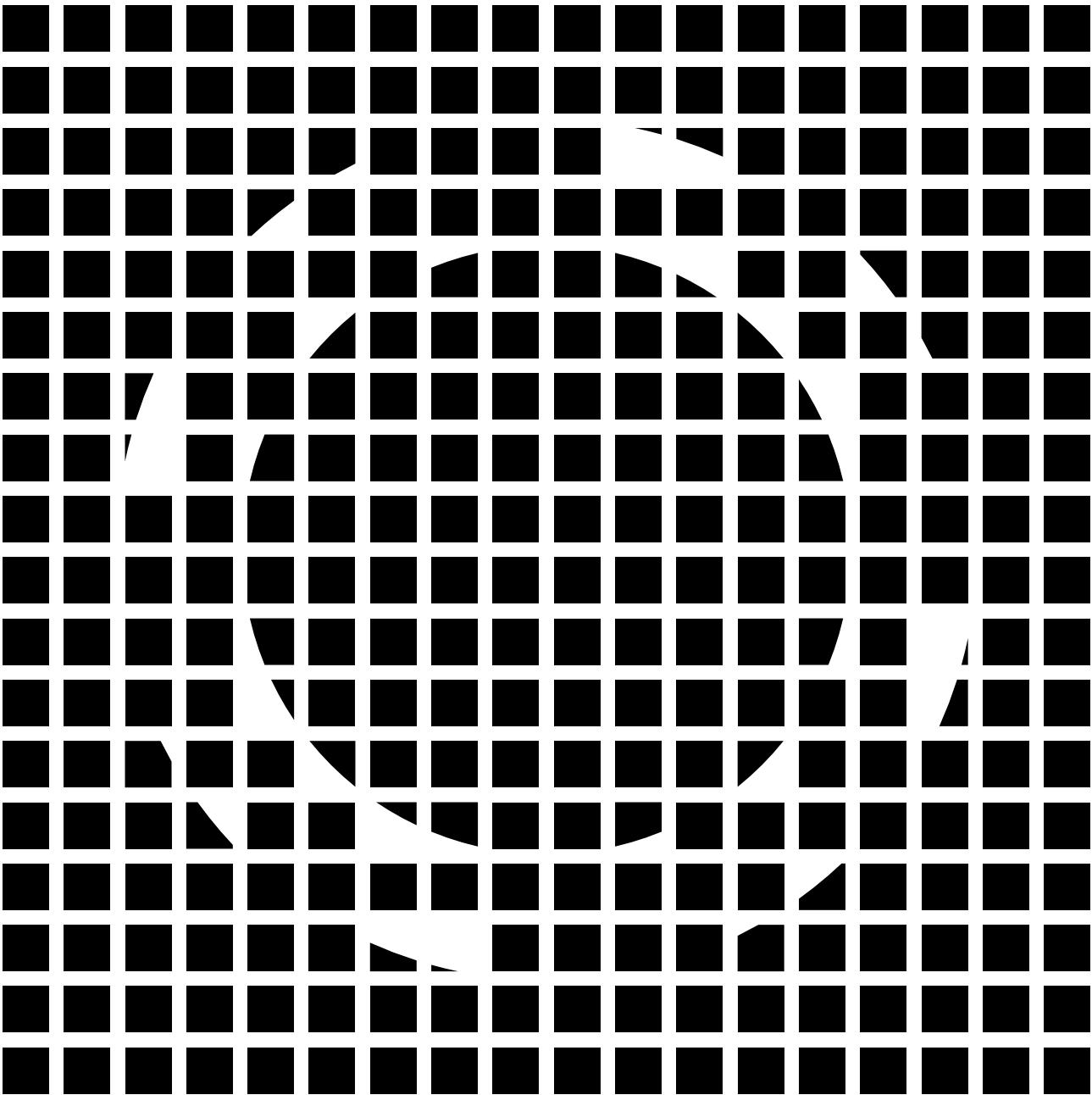
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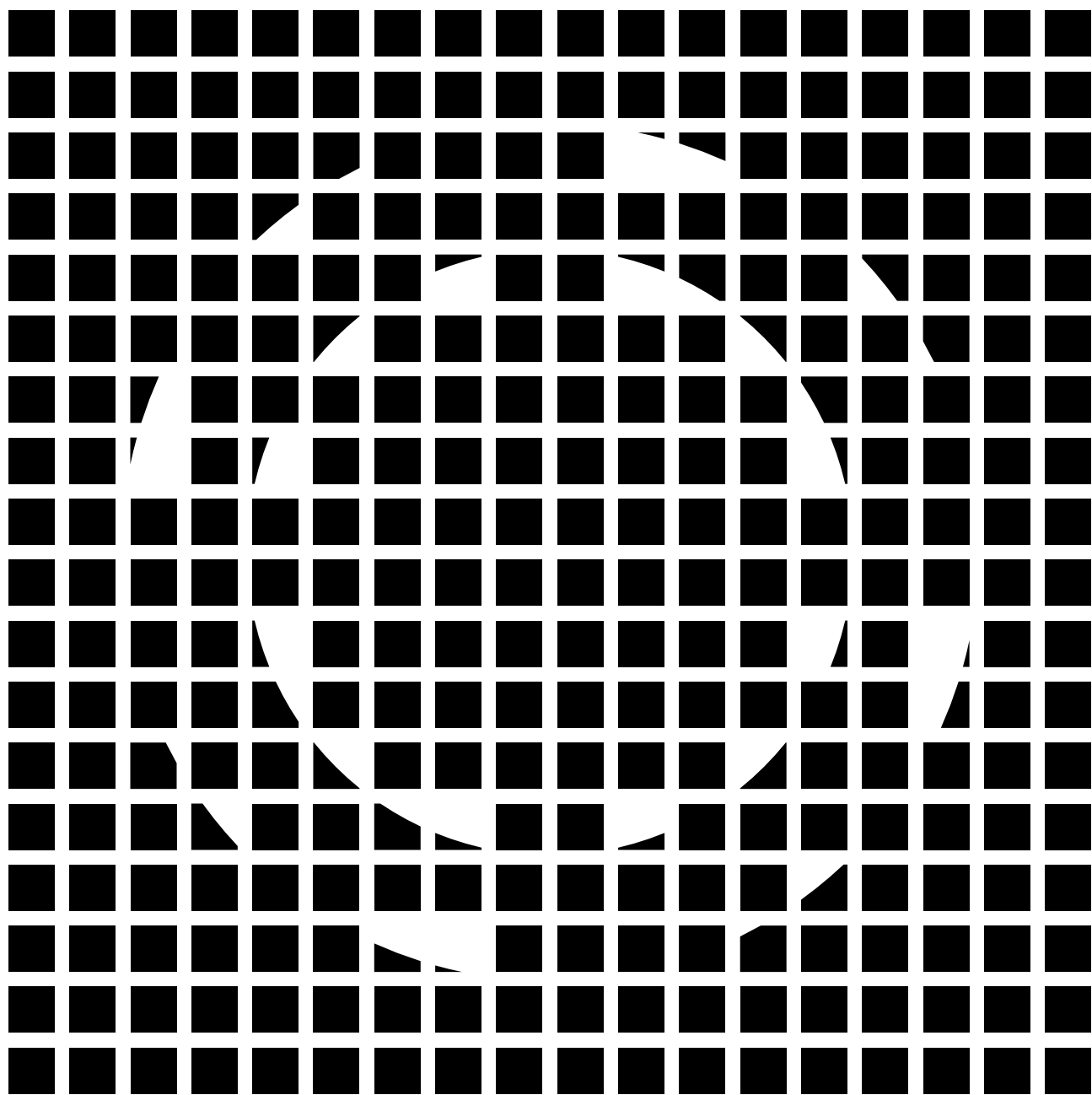
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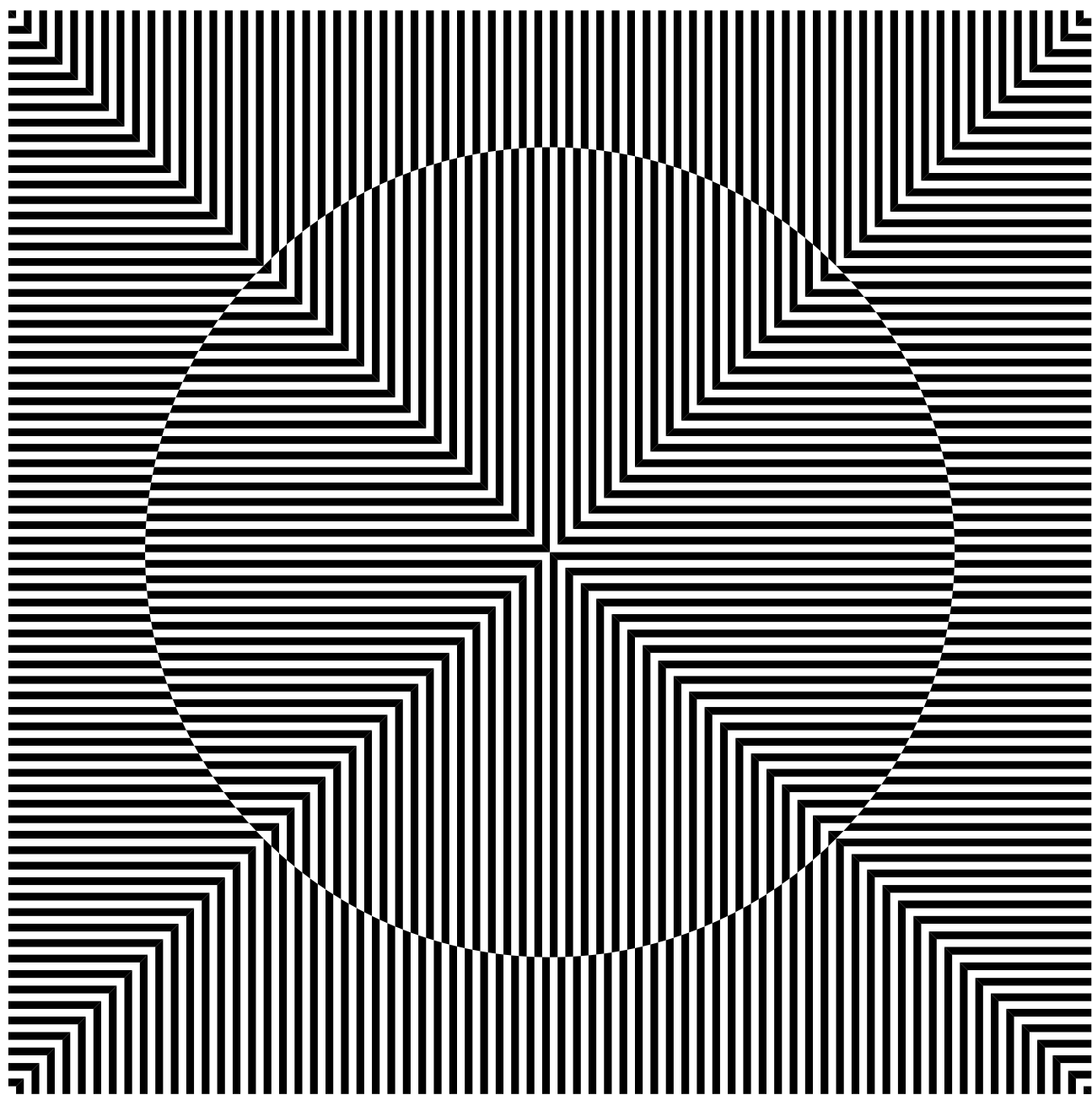
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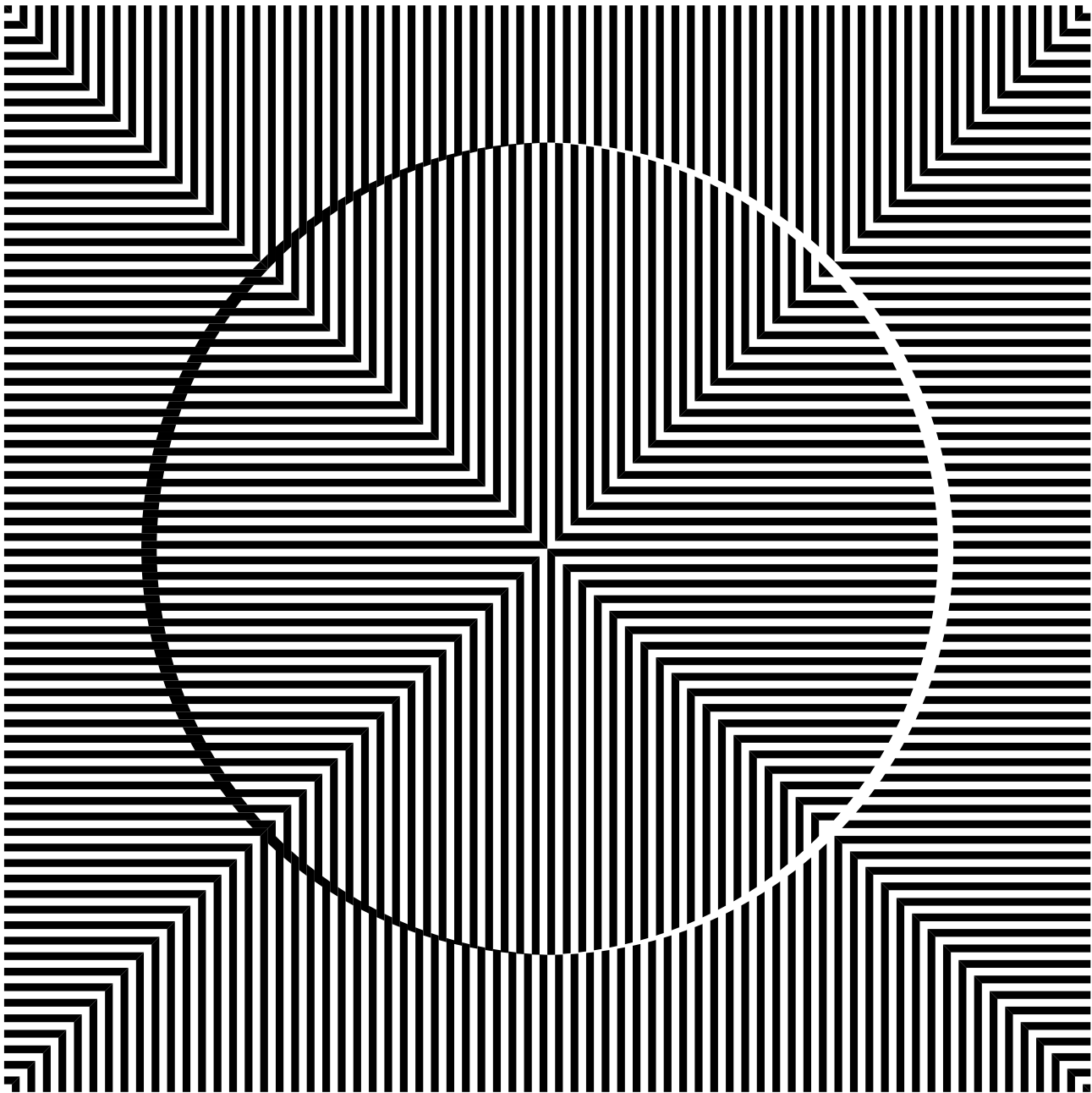
E 18c



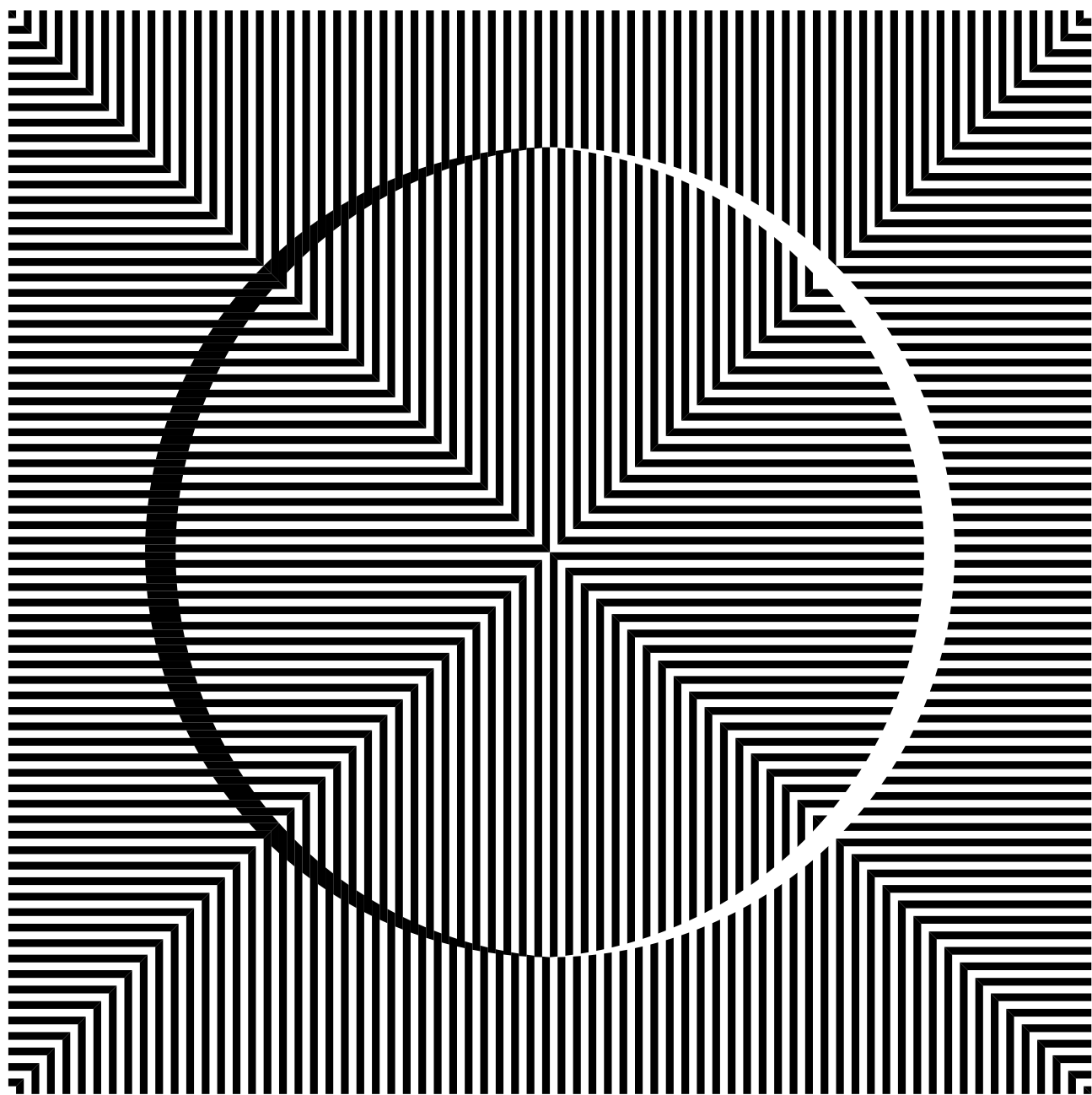
E 19a



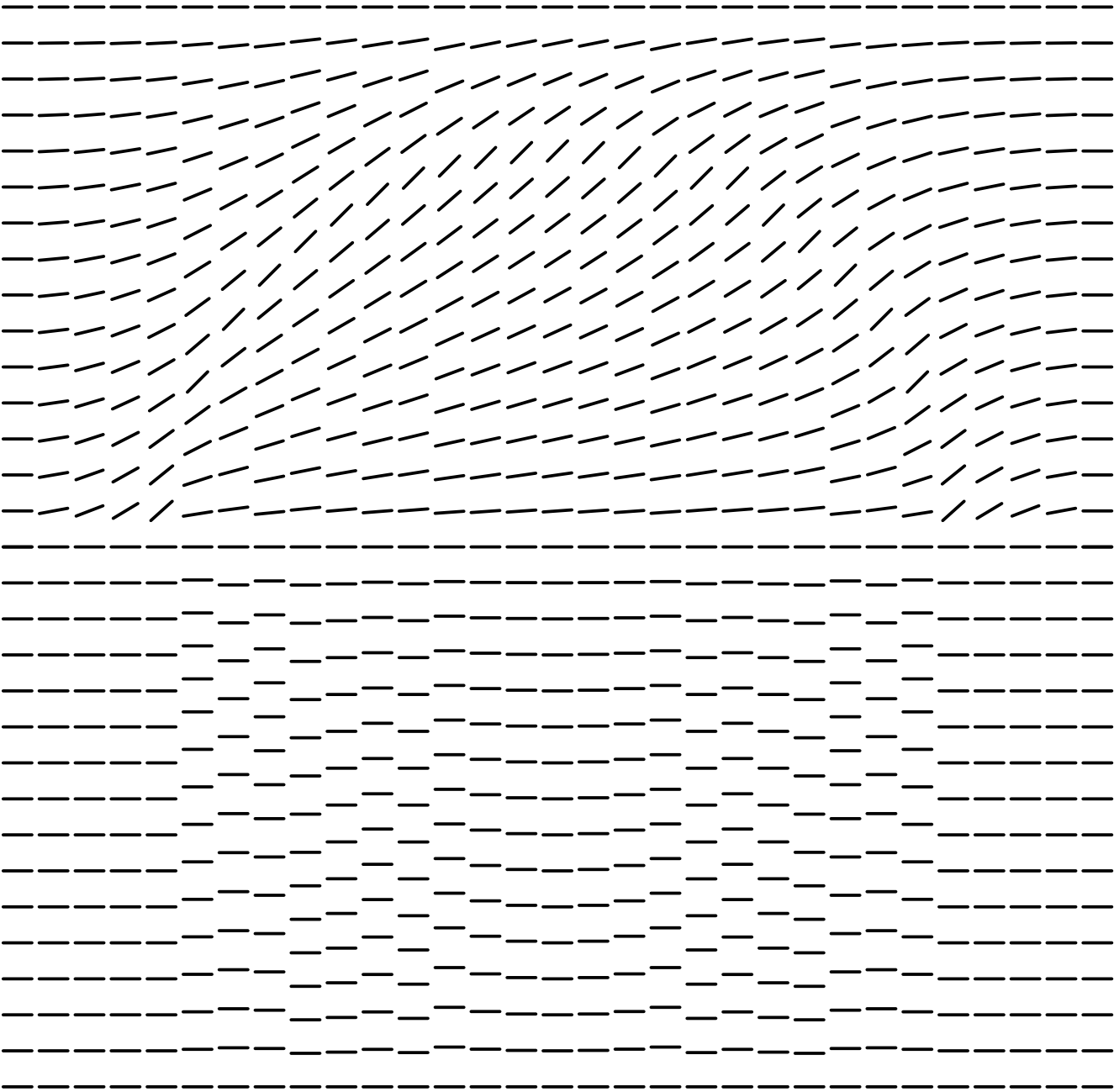
E 19b



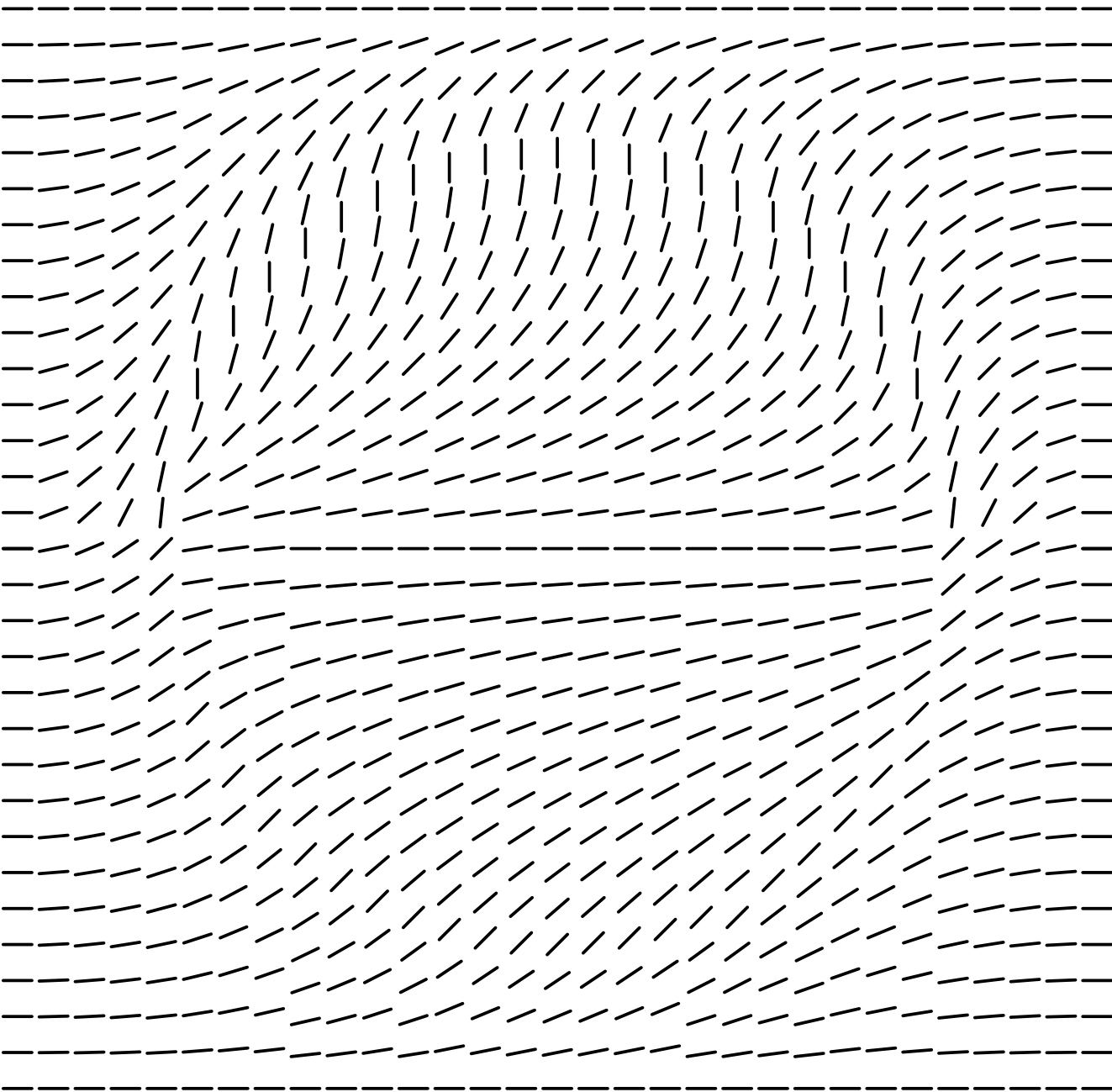
E 19c



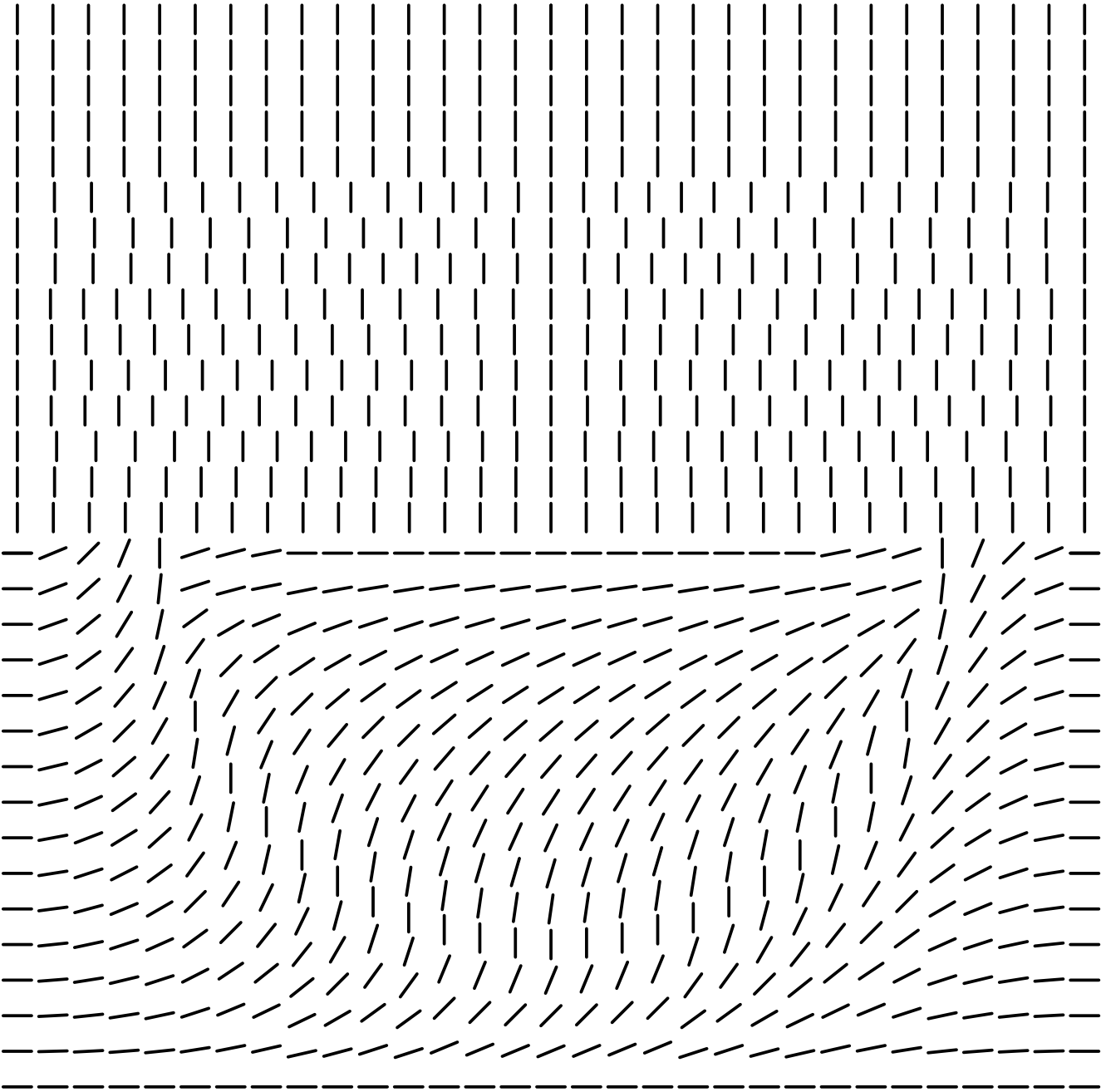
E 20a



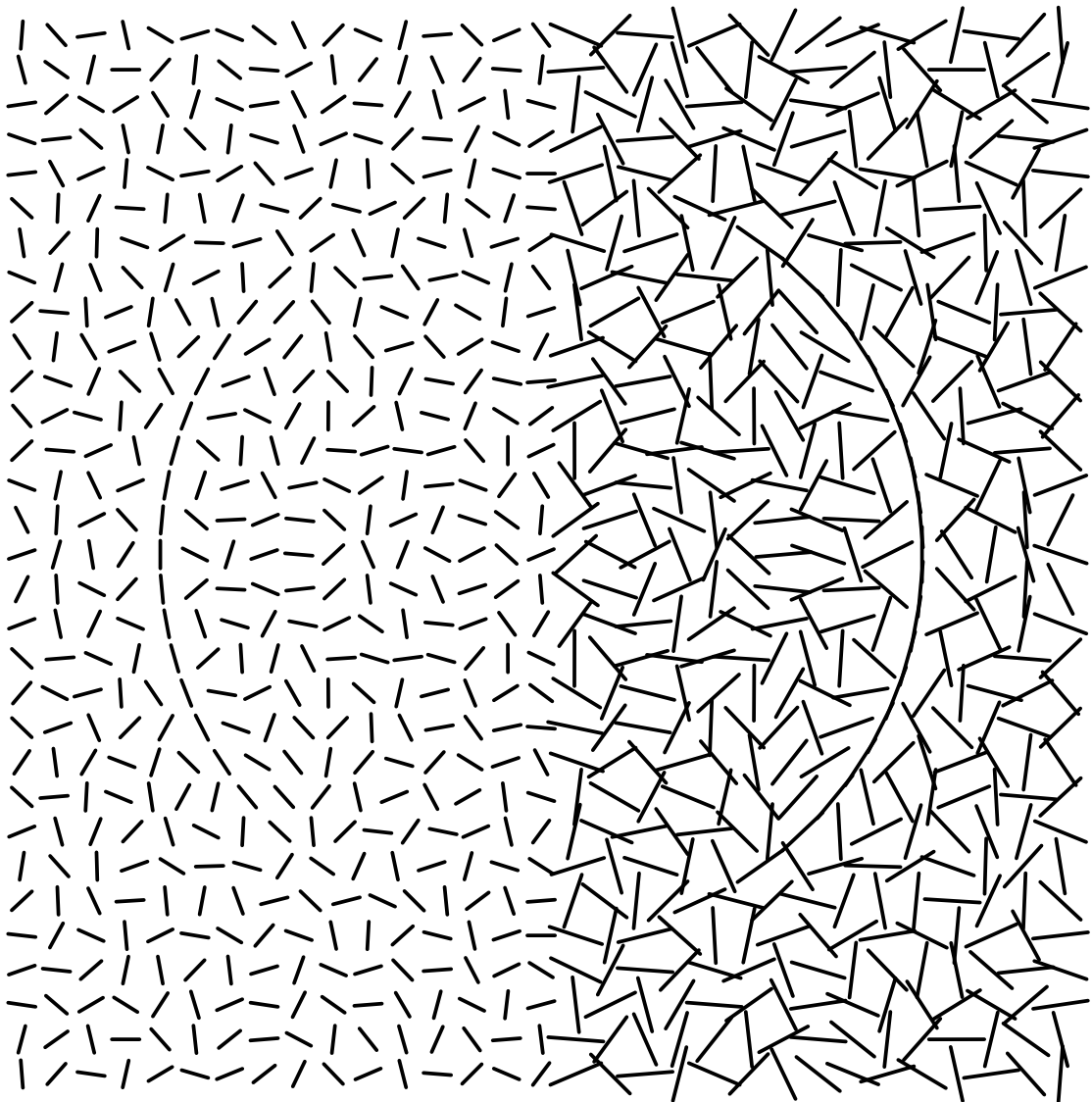
E 20b



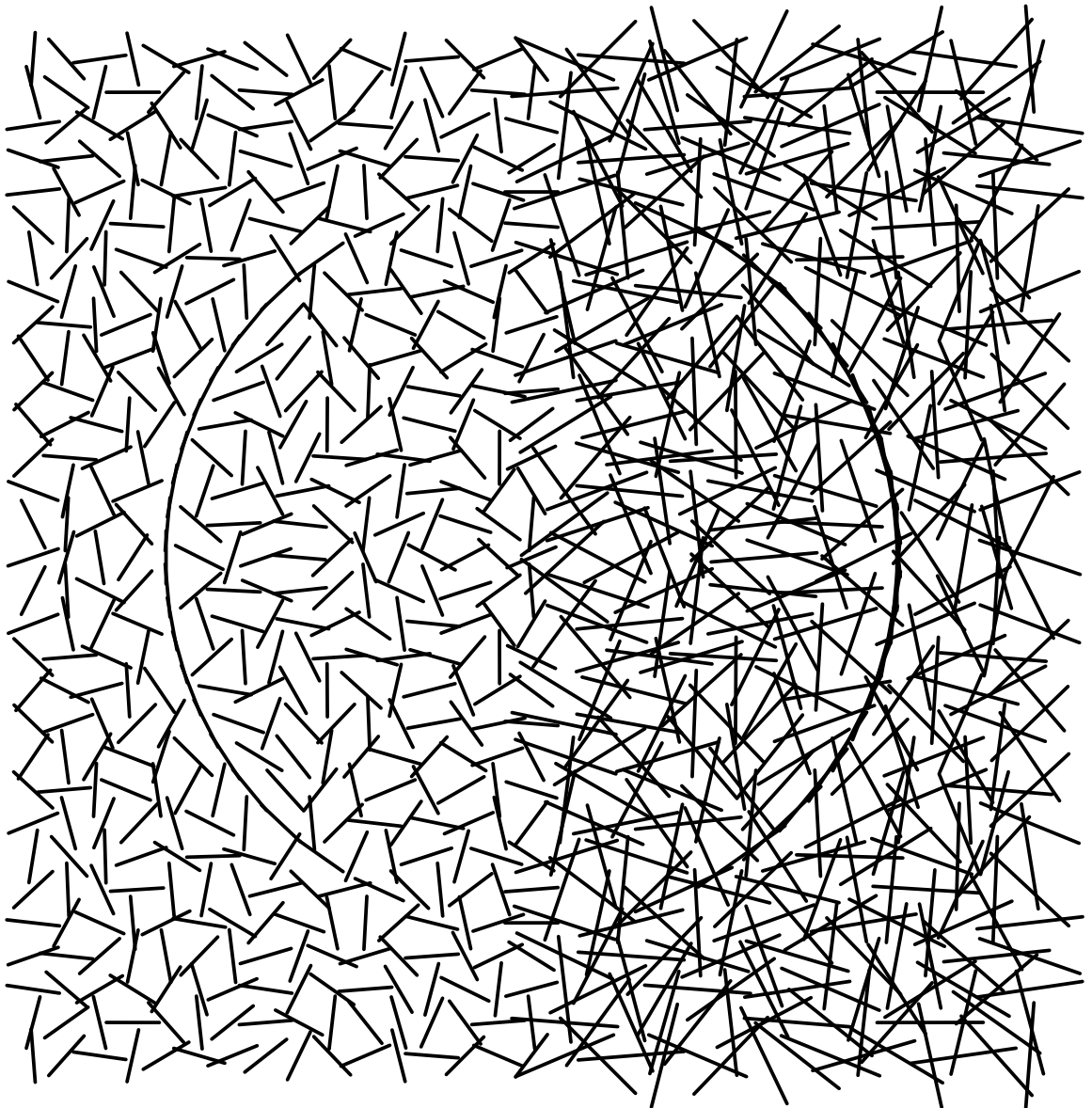
E 20c



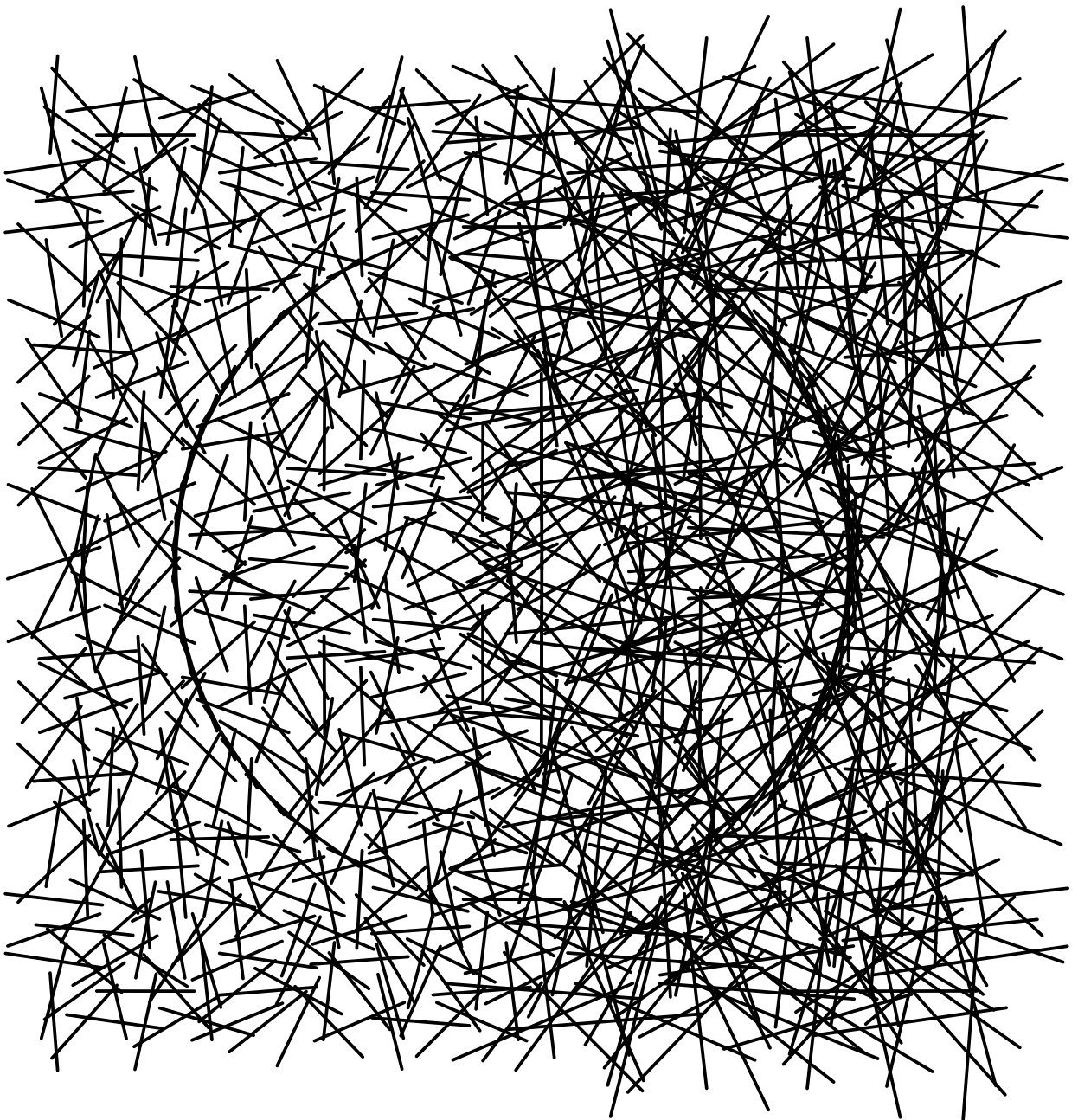
E 21a



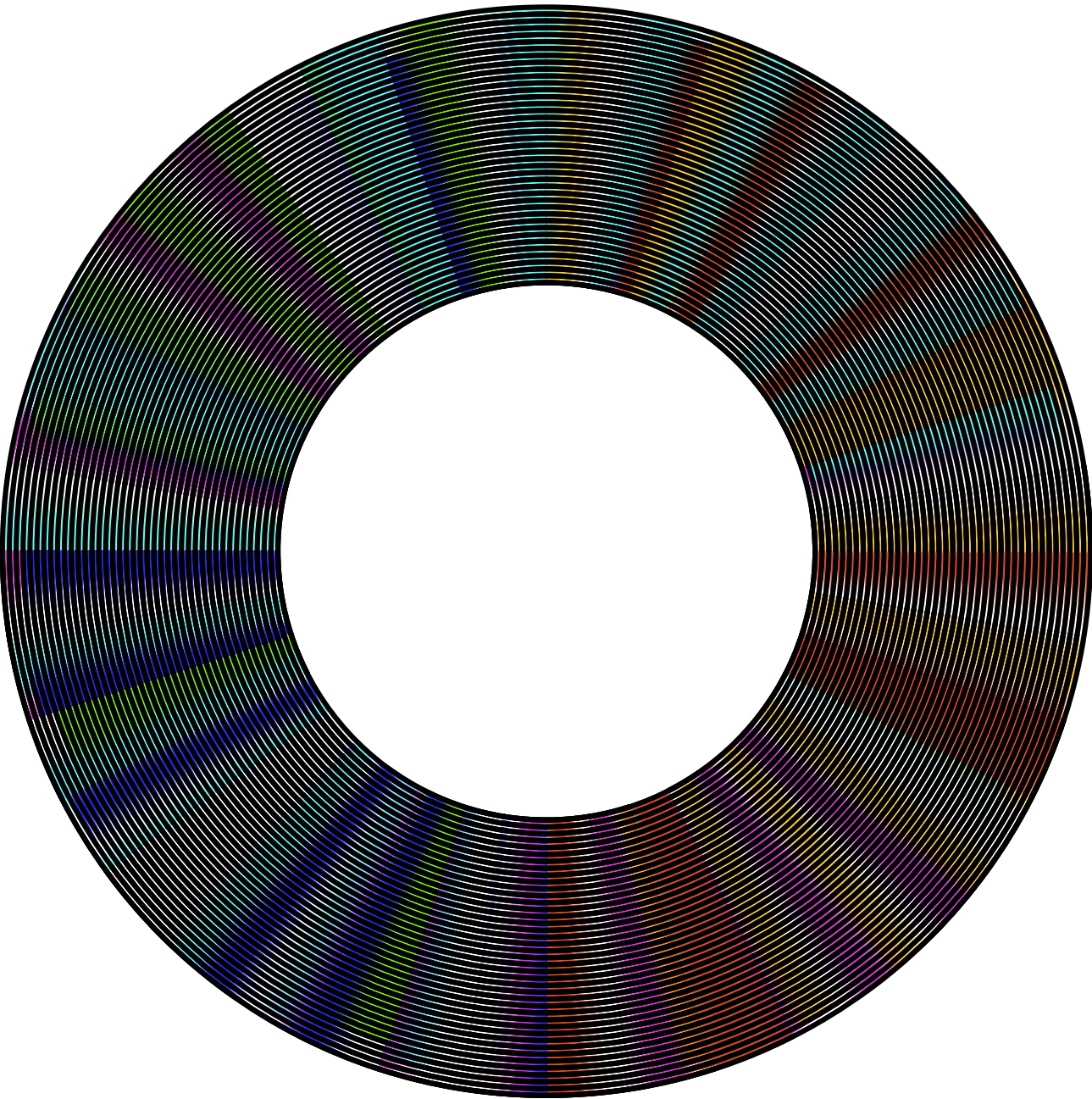
E 21b



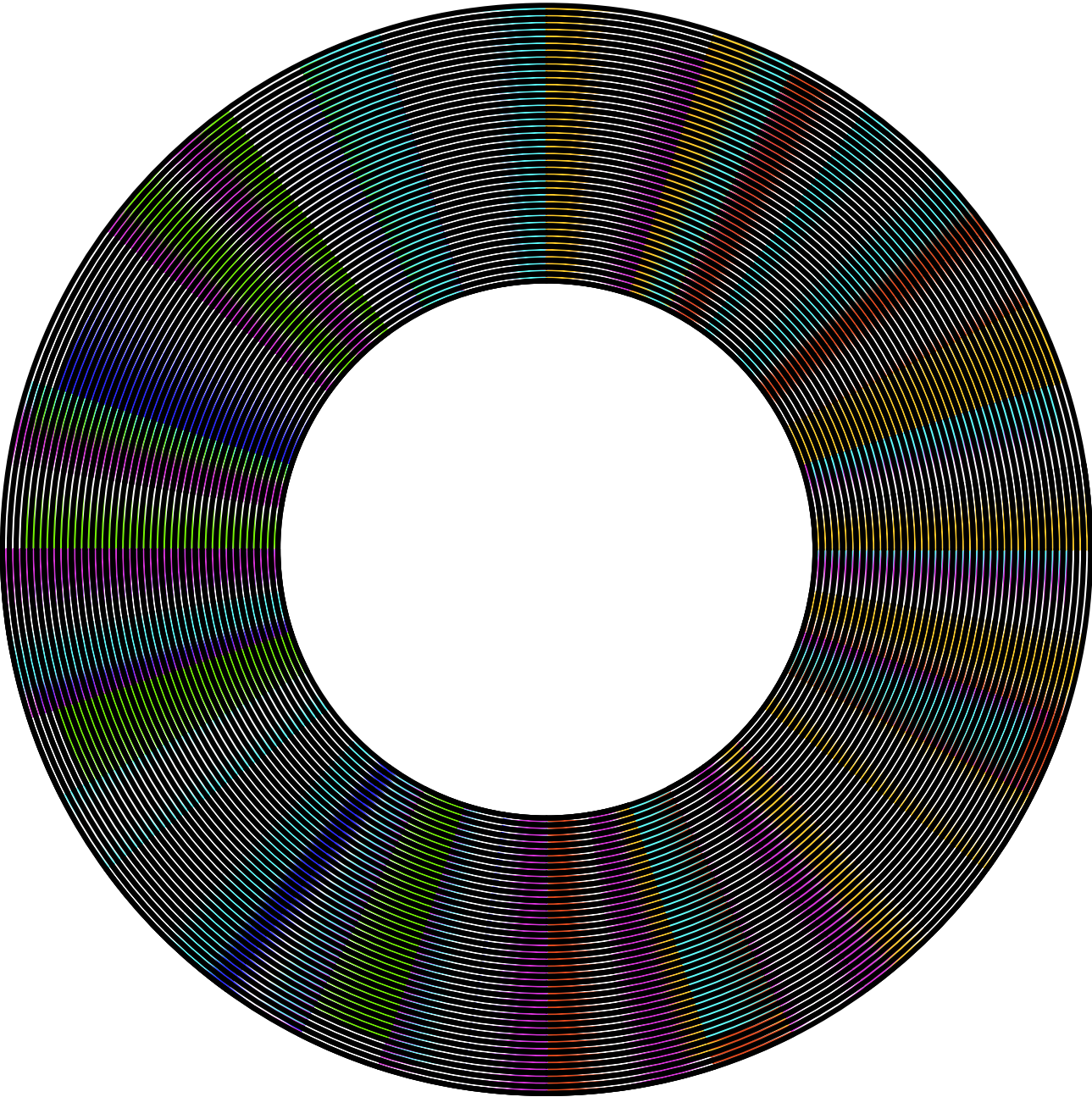
E 21c



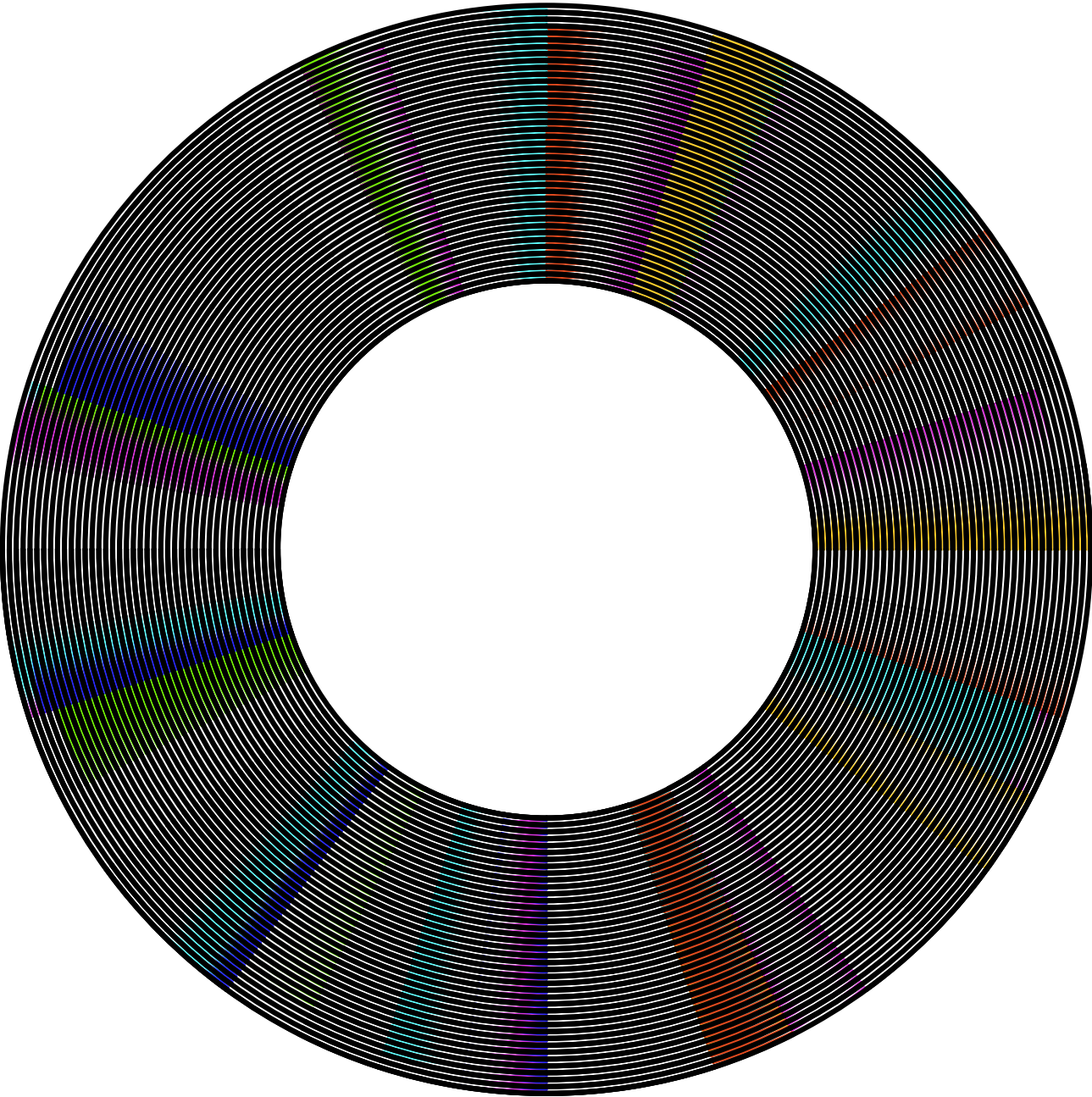
E 22a



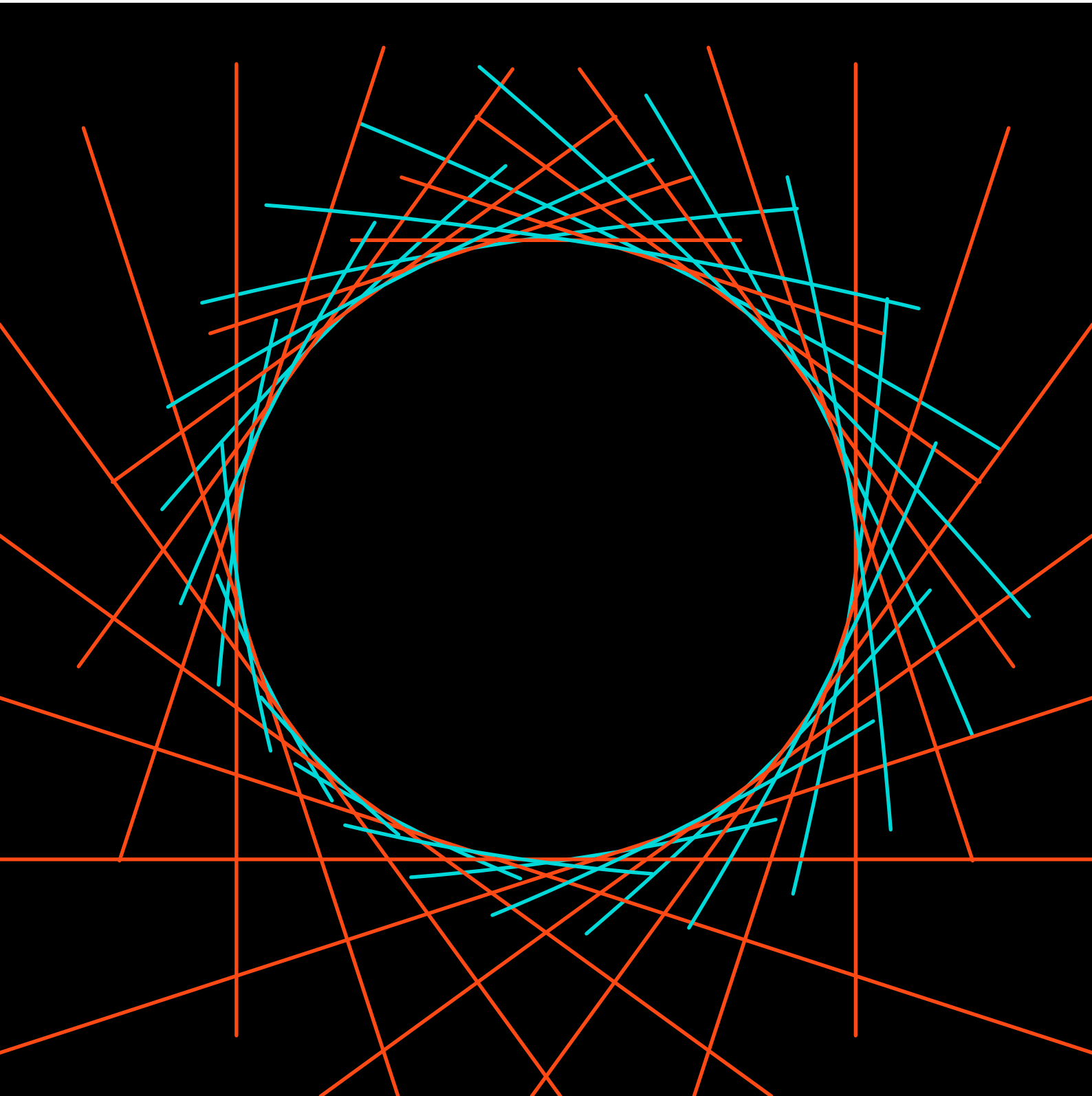
E 22b



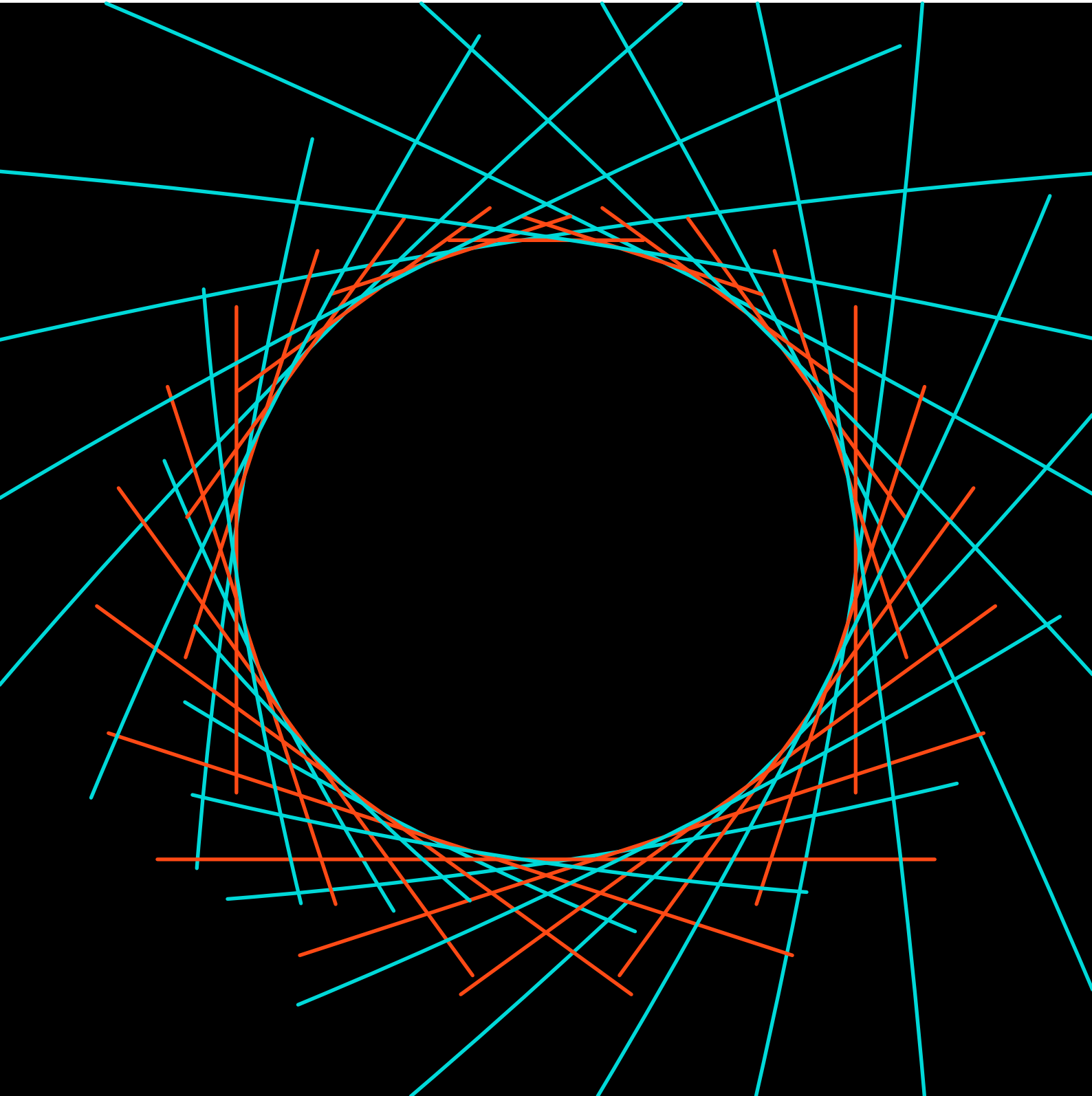
E 22c



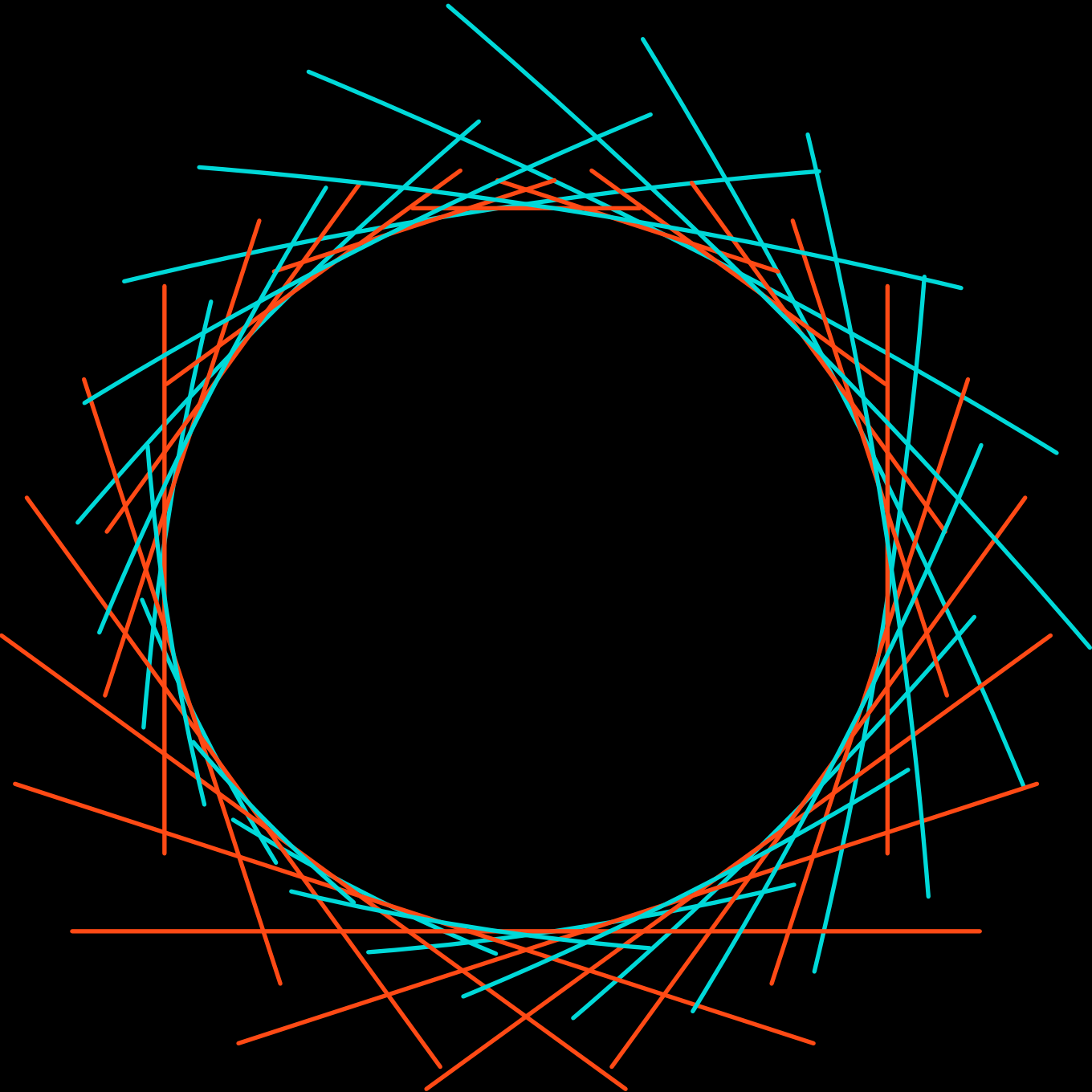
E 23a



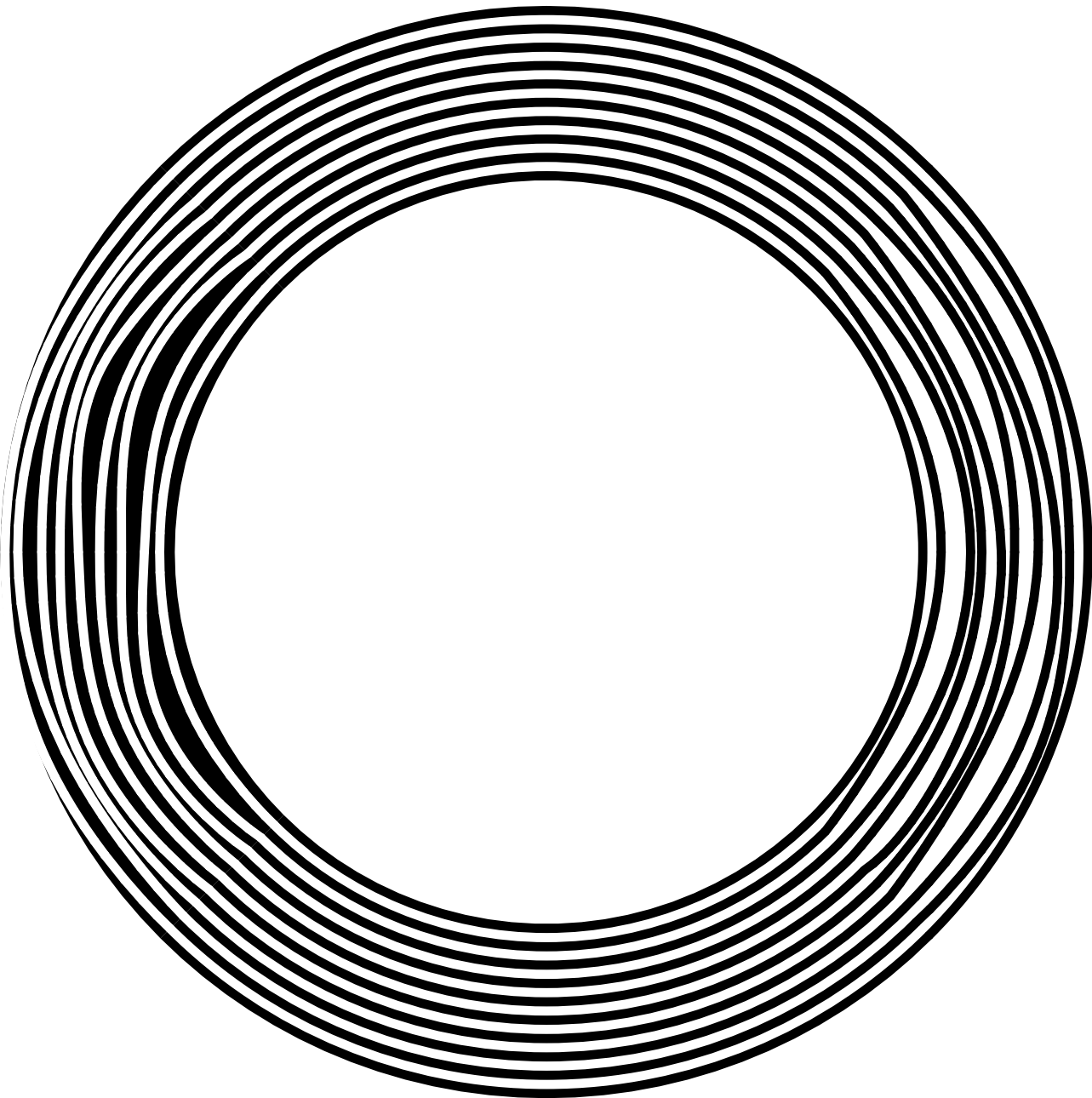
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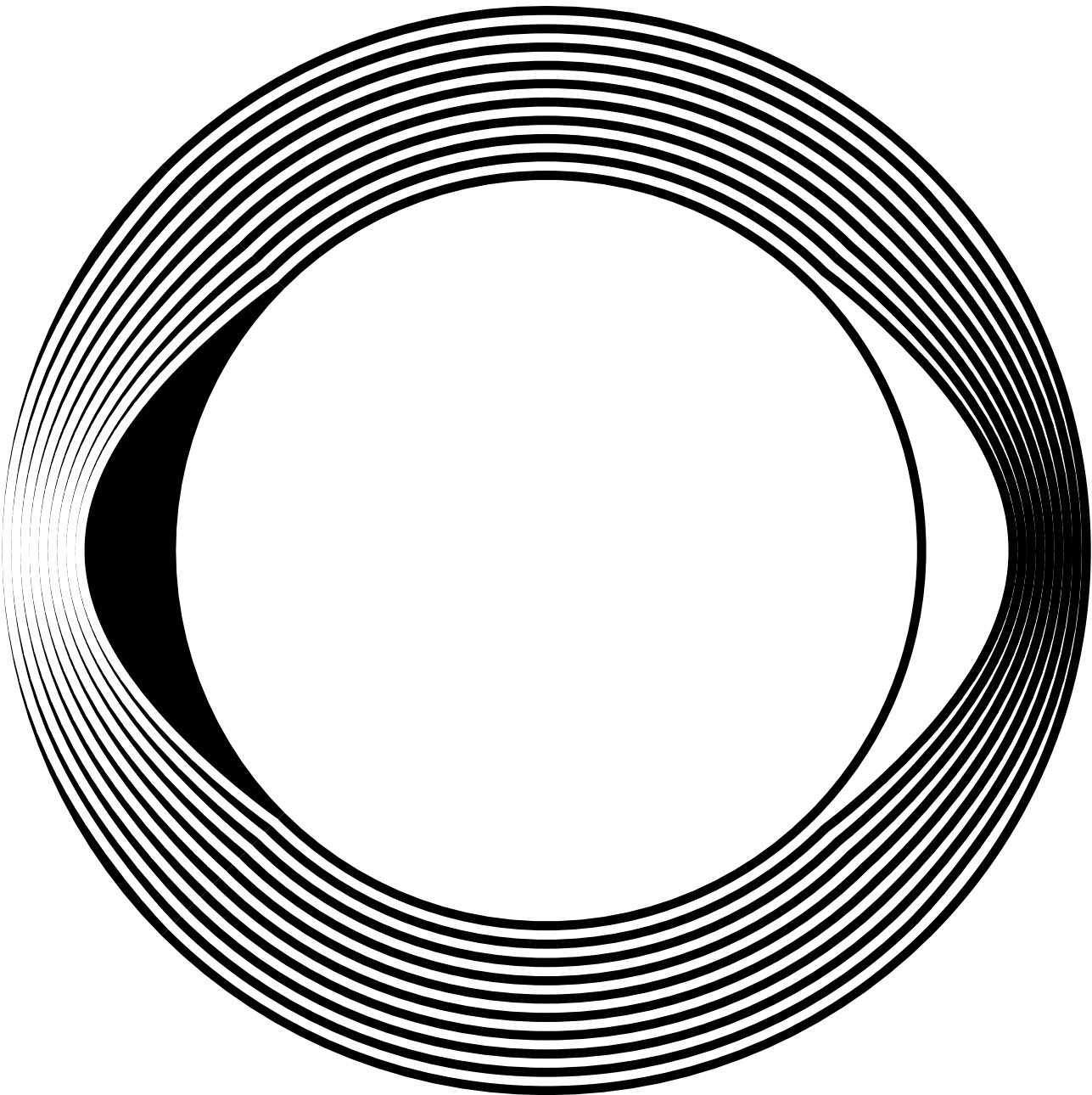
E 23c



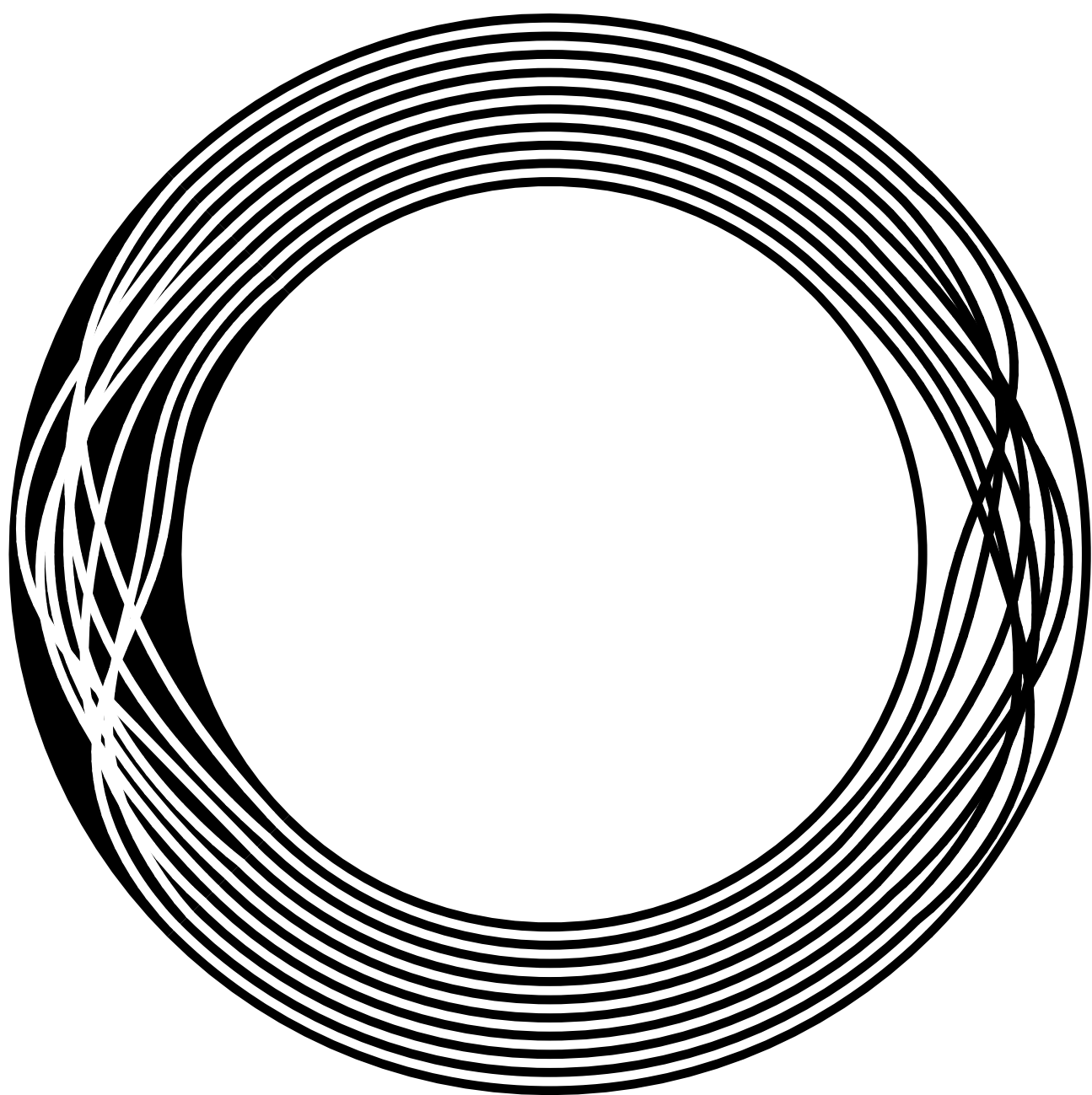
E 24a



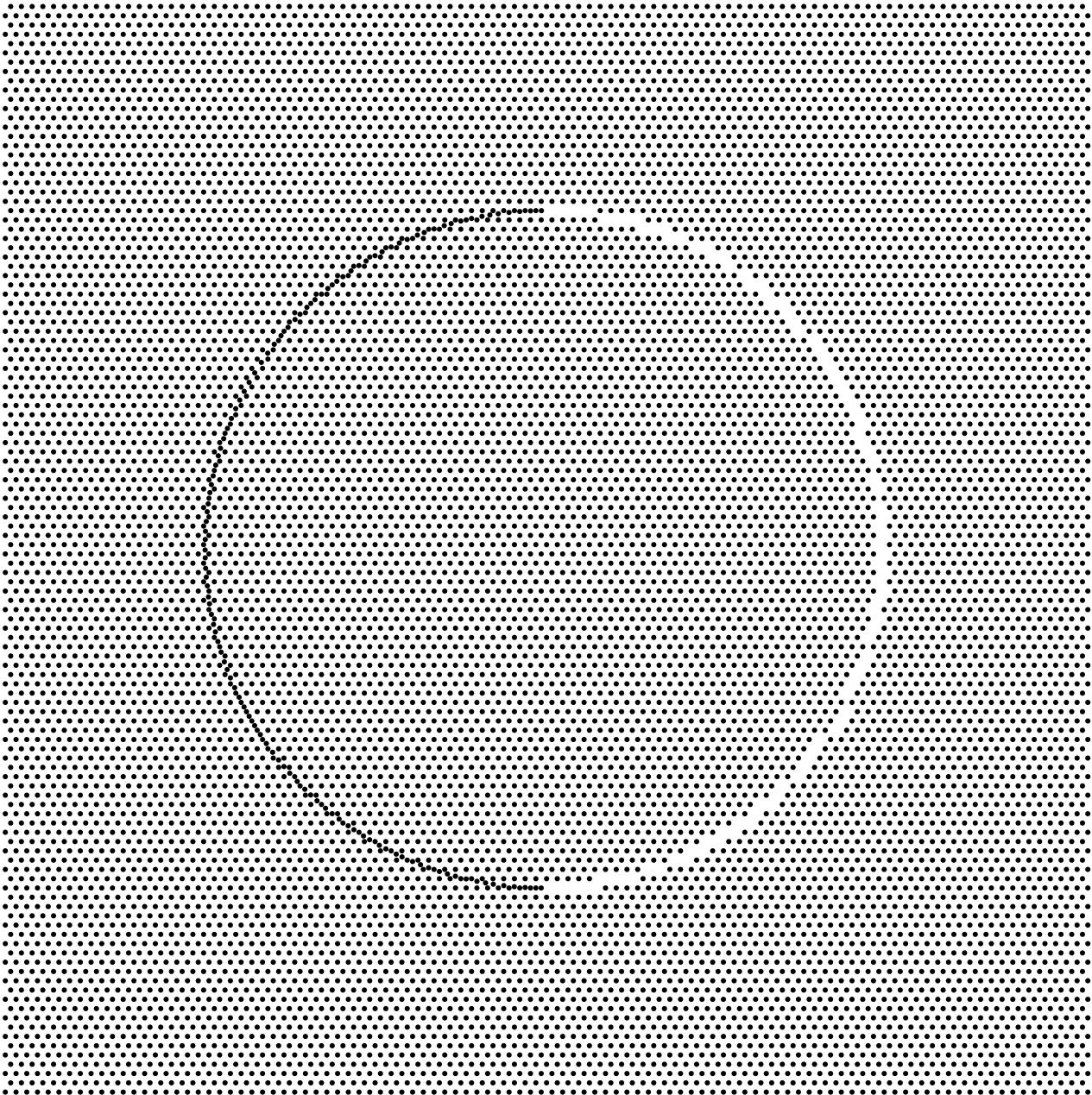
E 24b



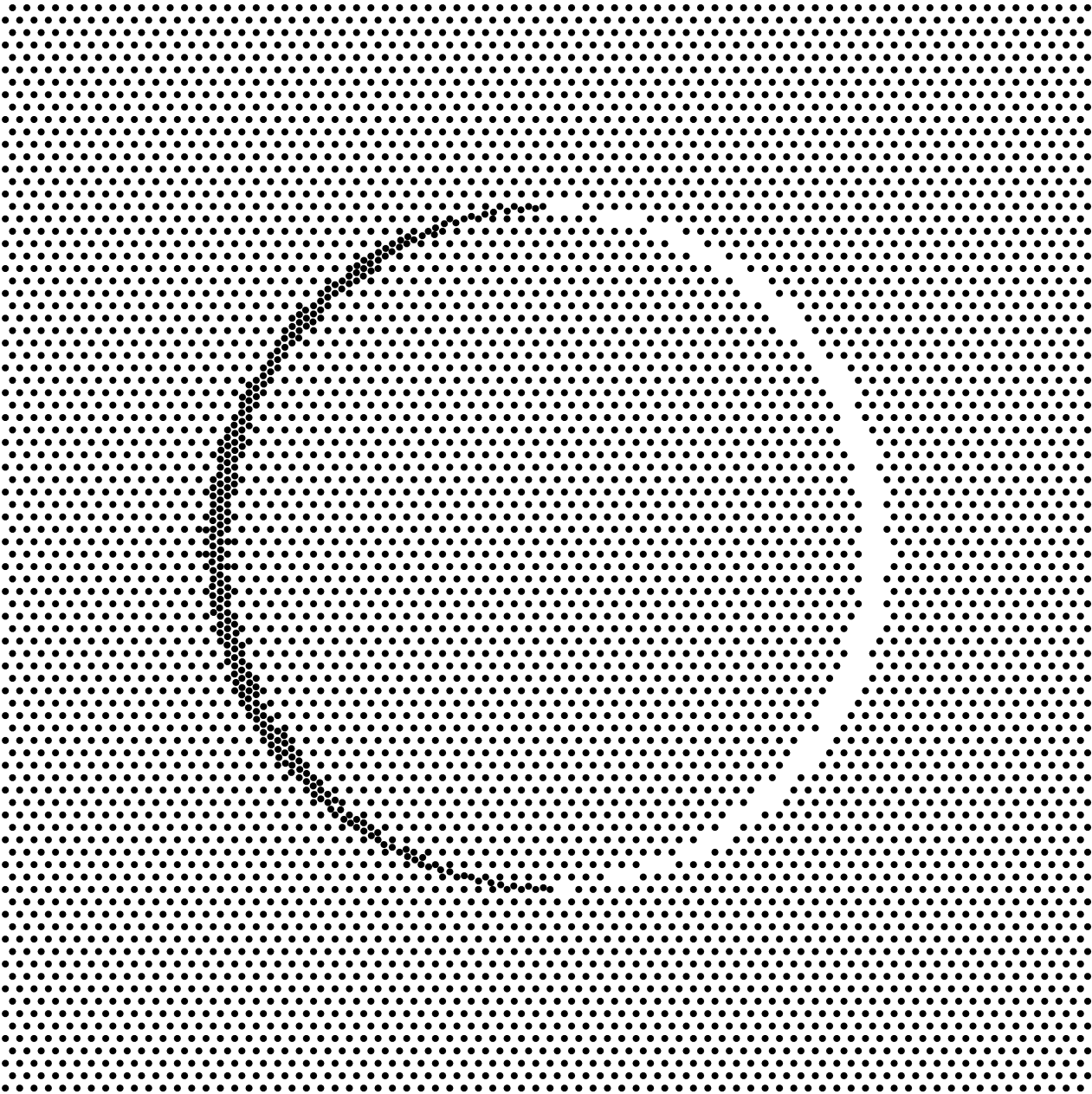
E 24c



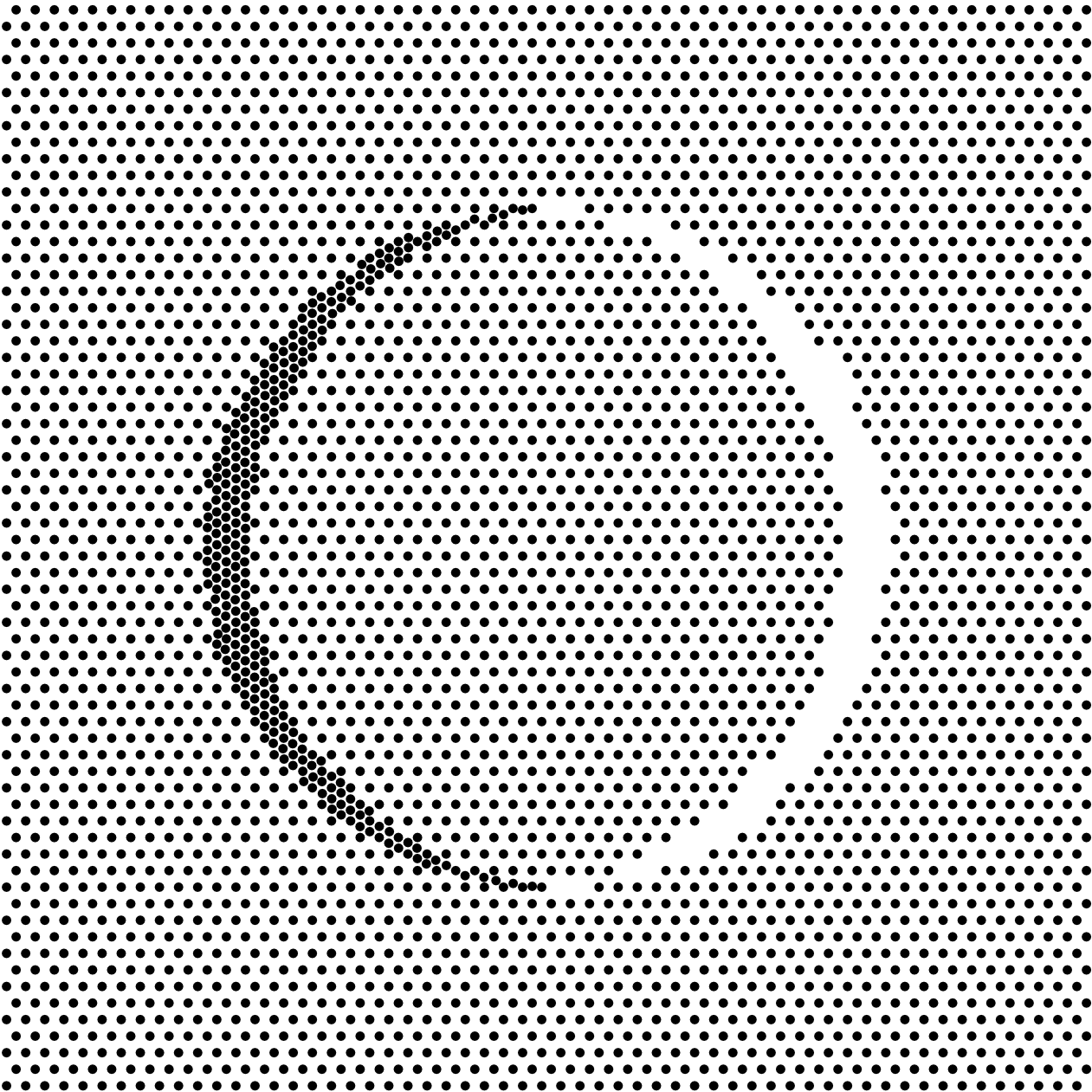
E 25a



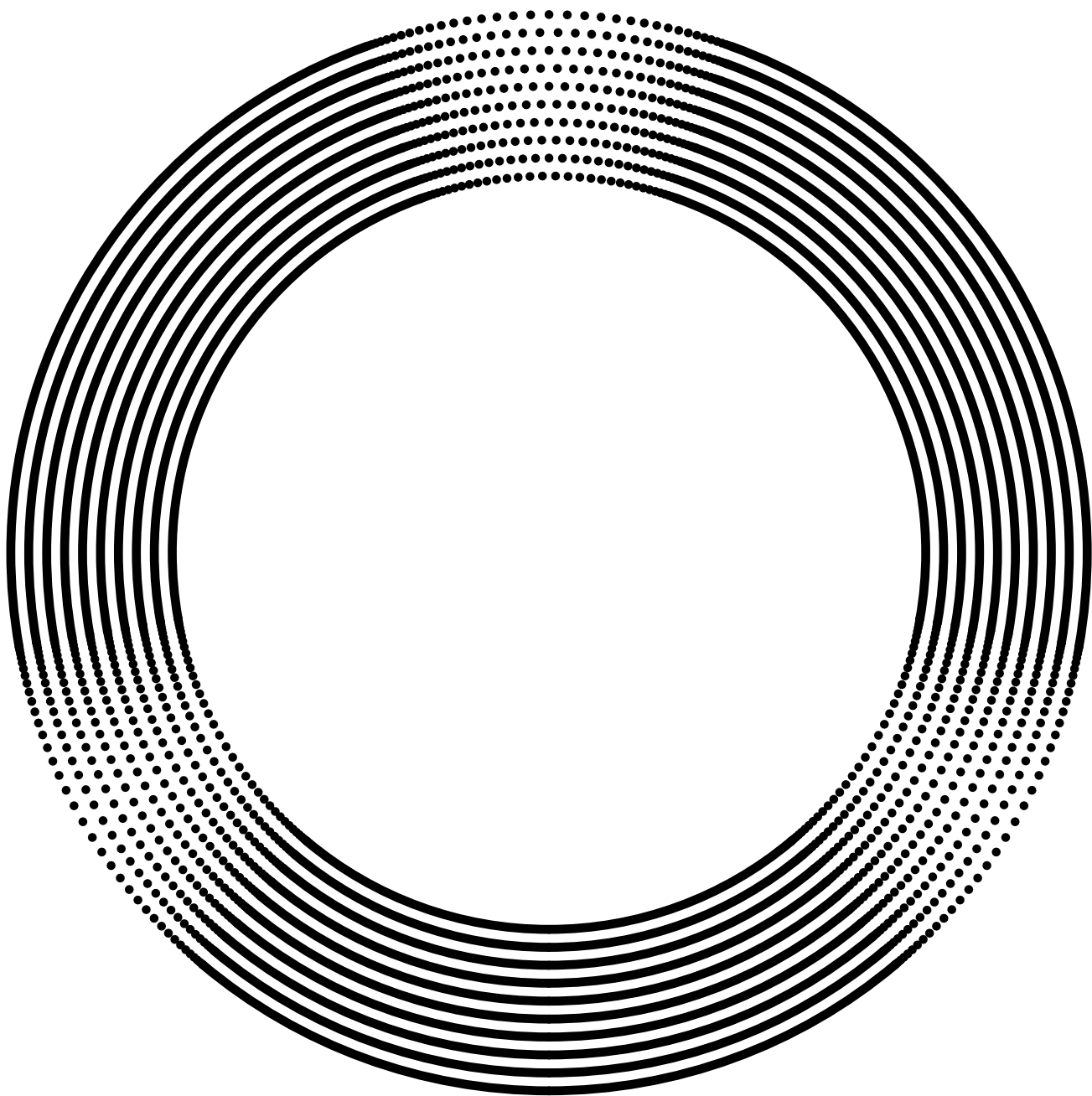
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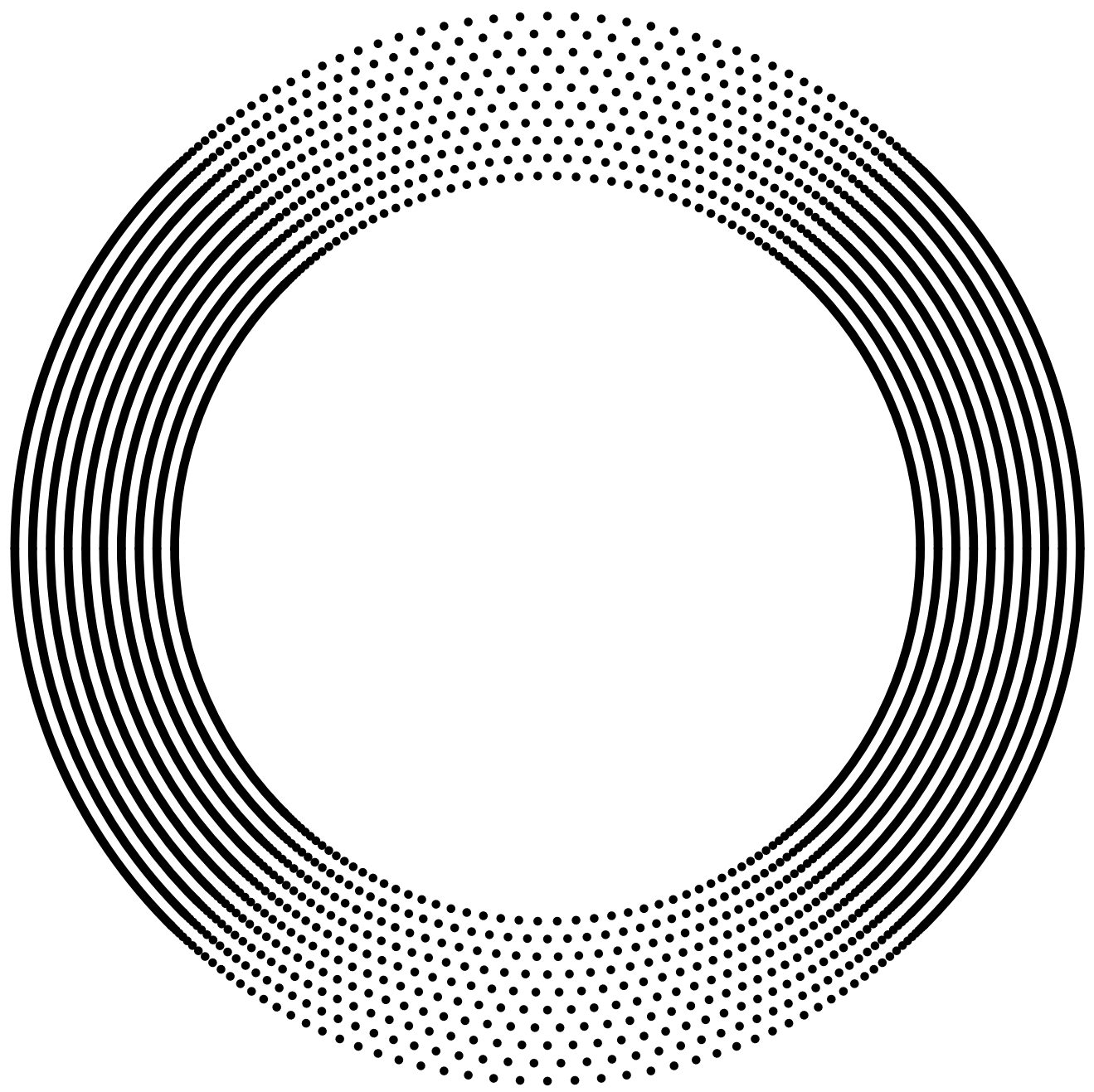
E 25c



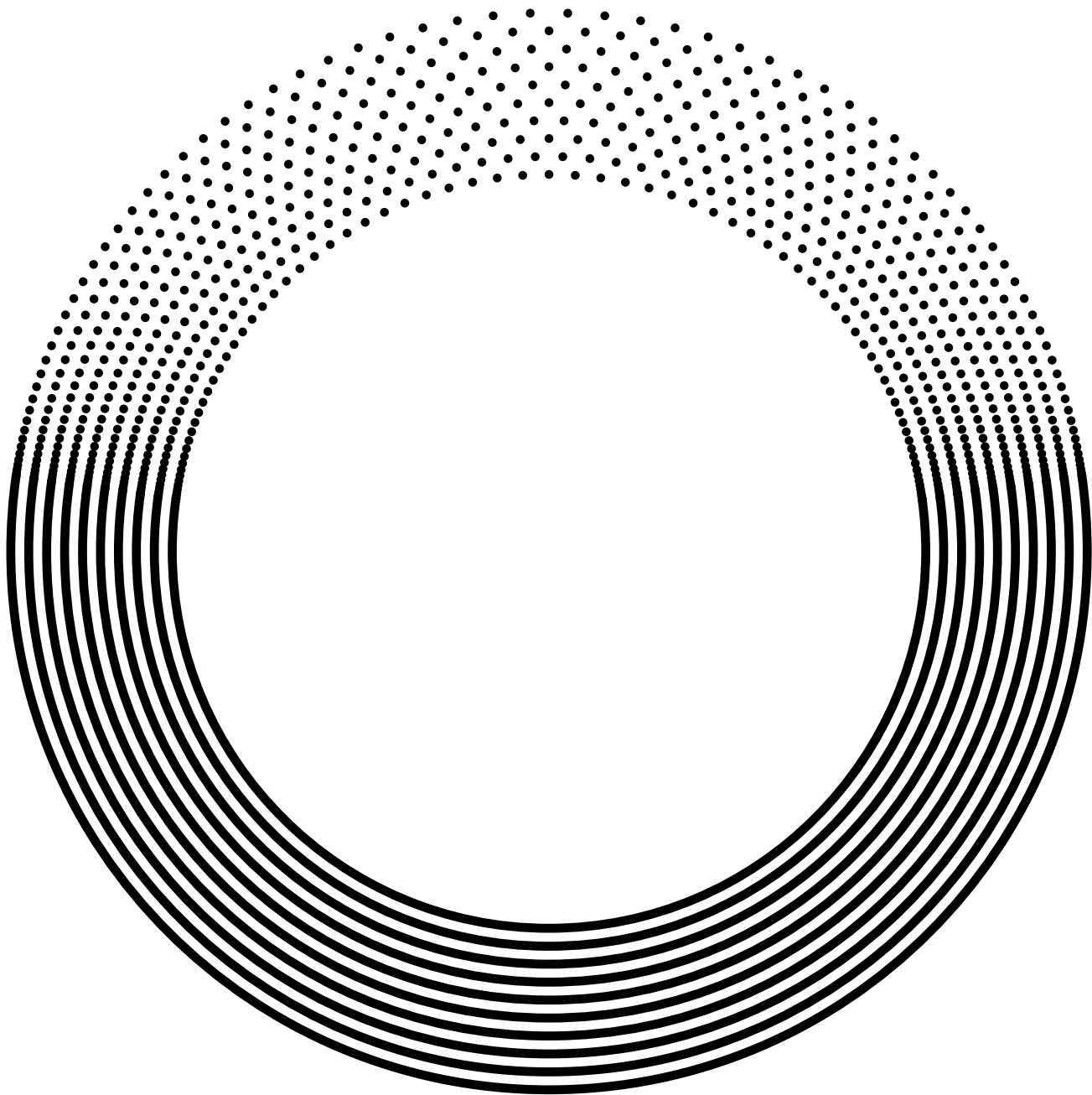
E 26a



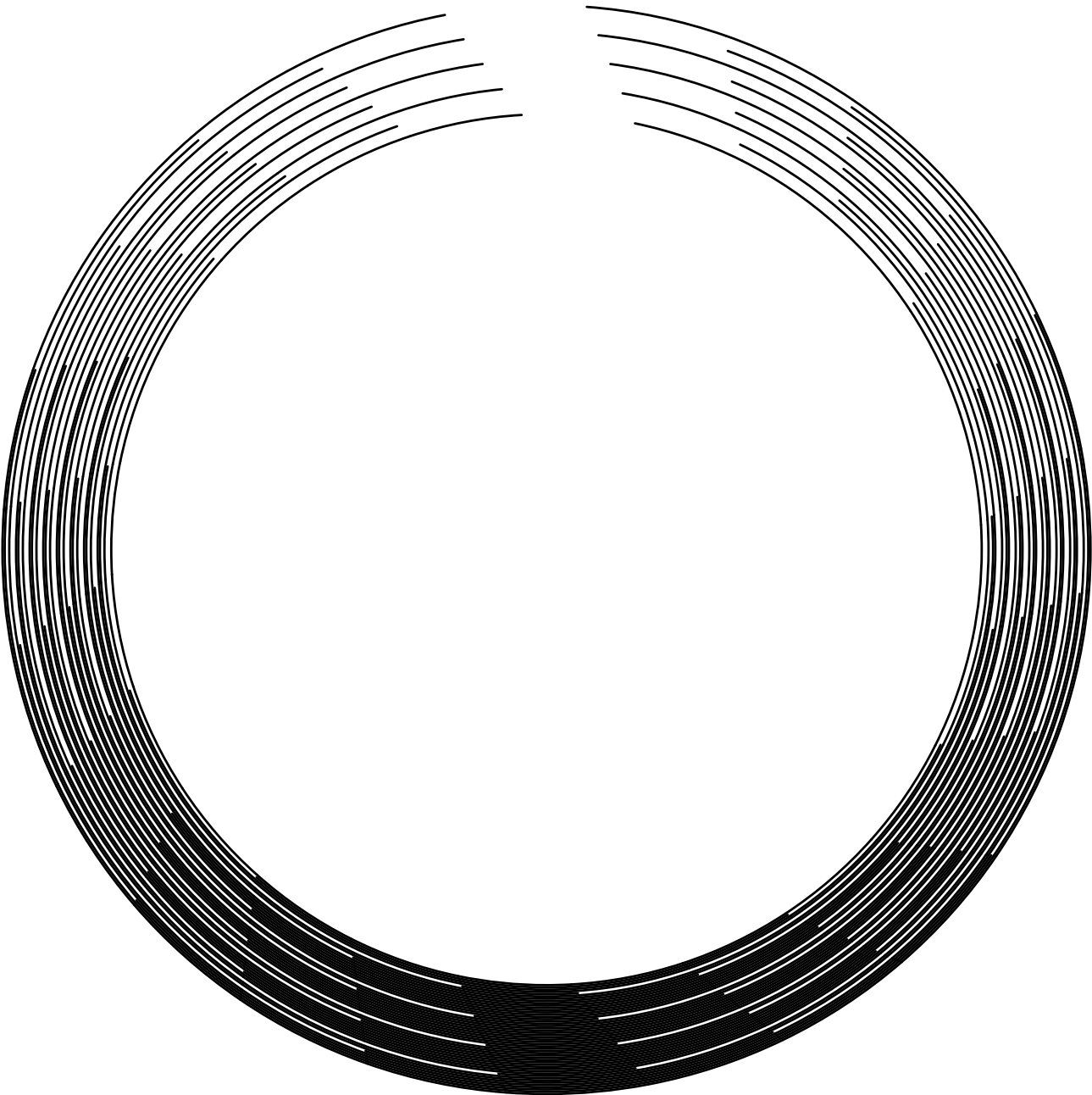
E 26b



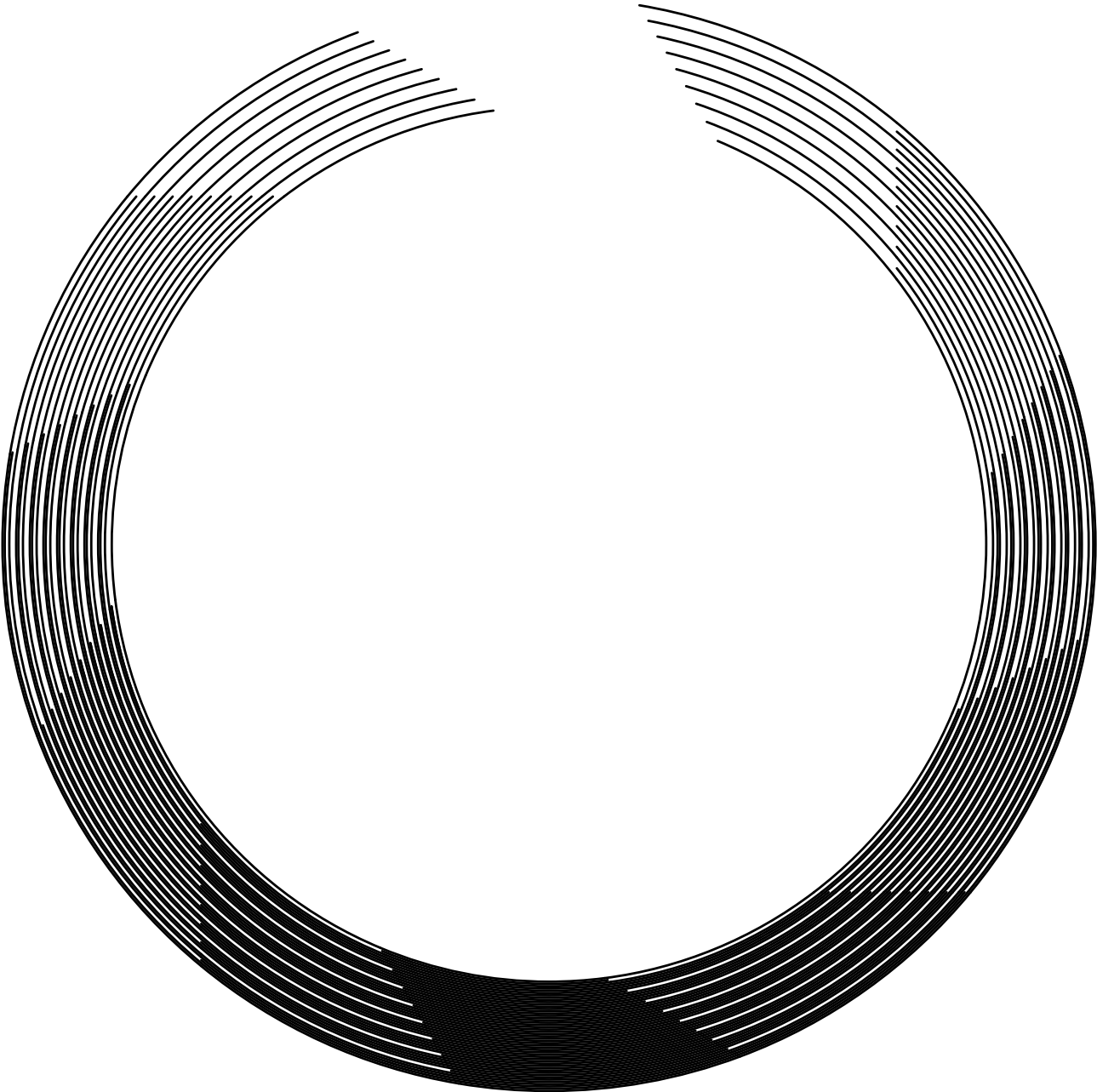
E 26c



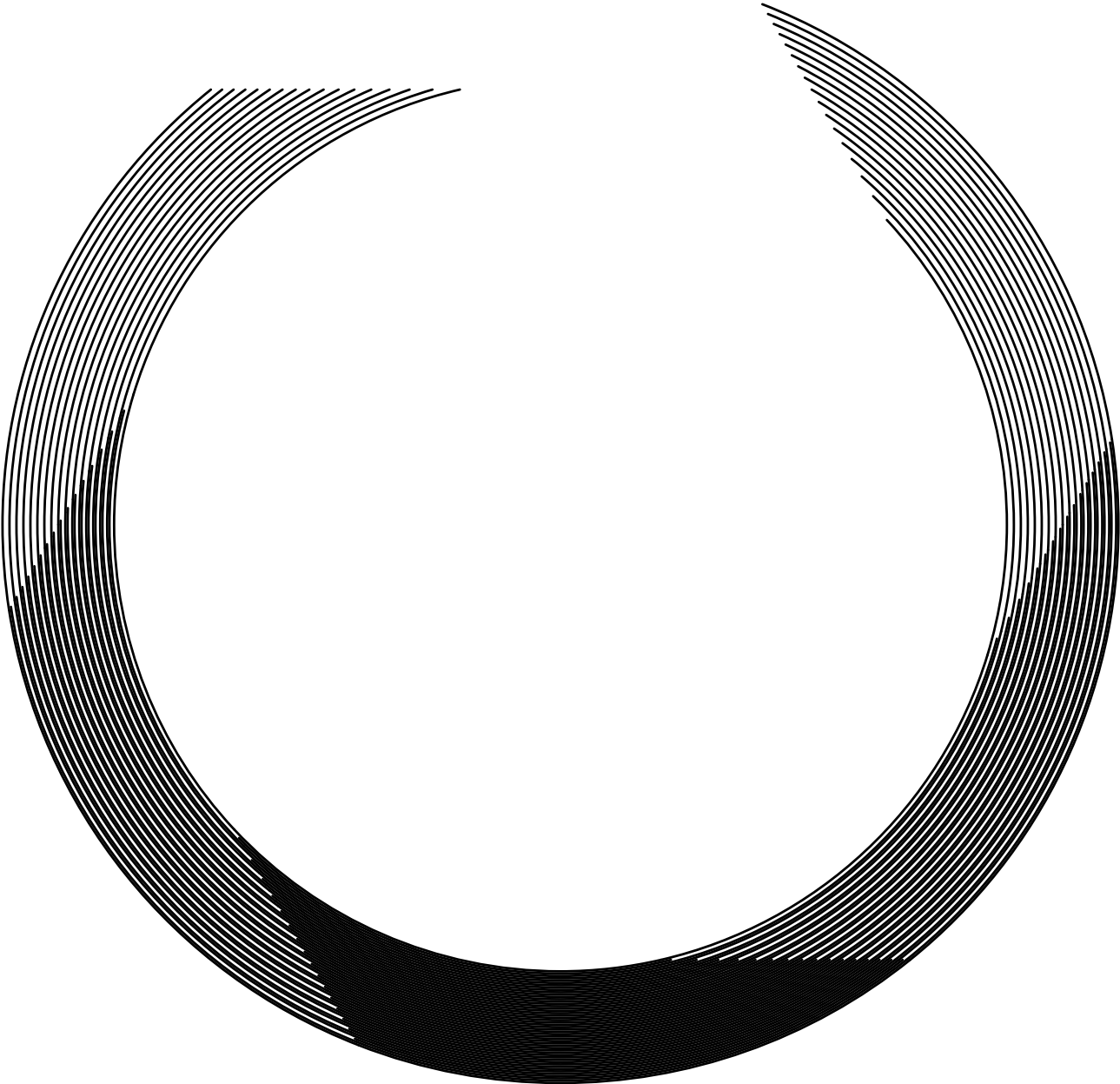
E 27a



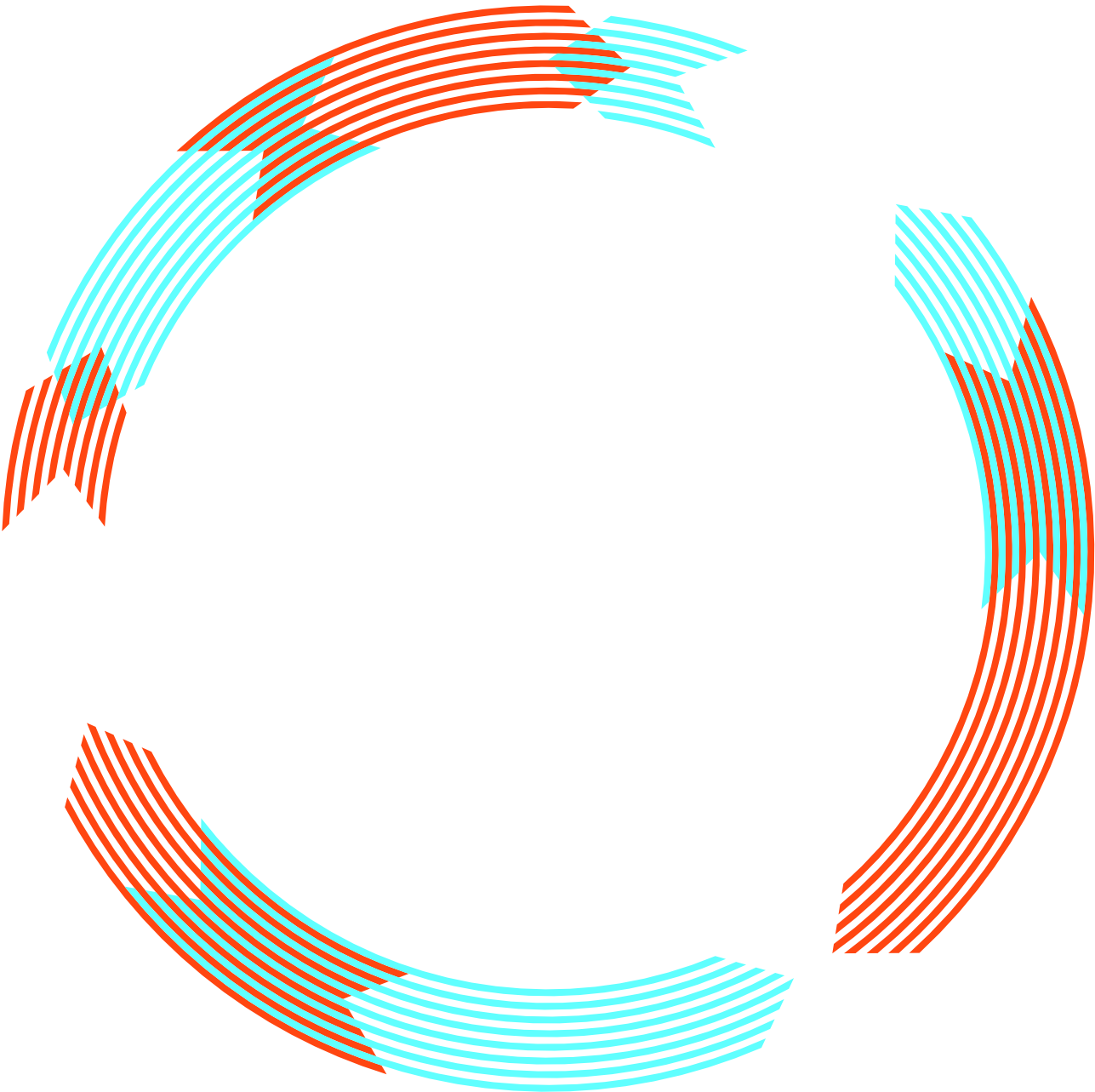
E 27a



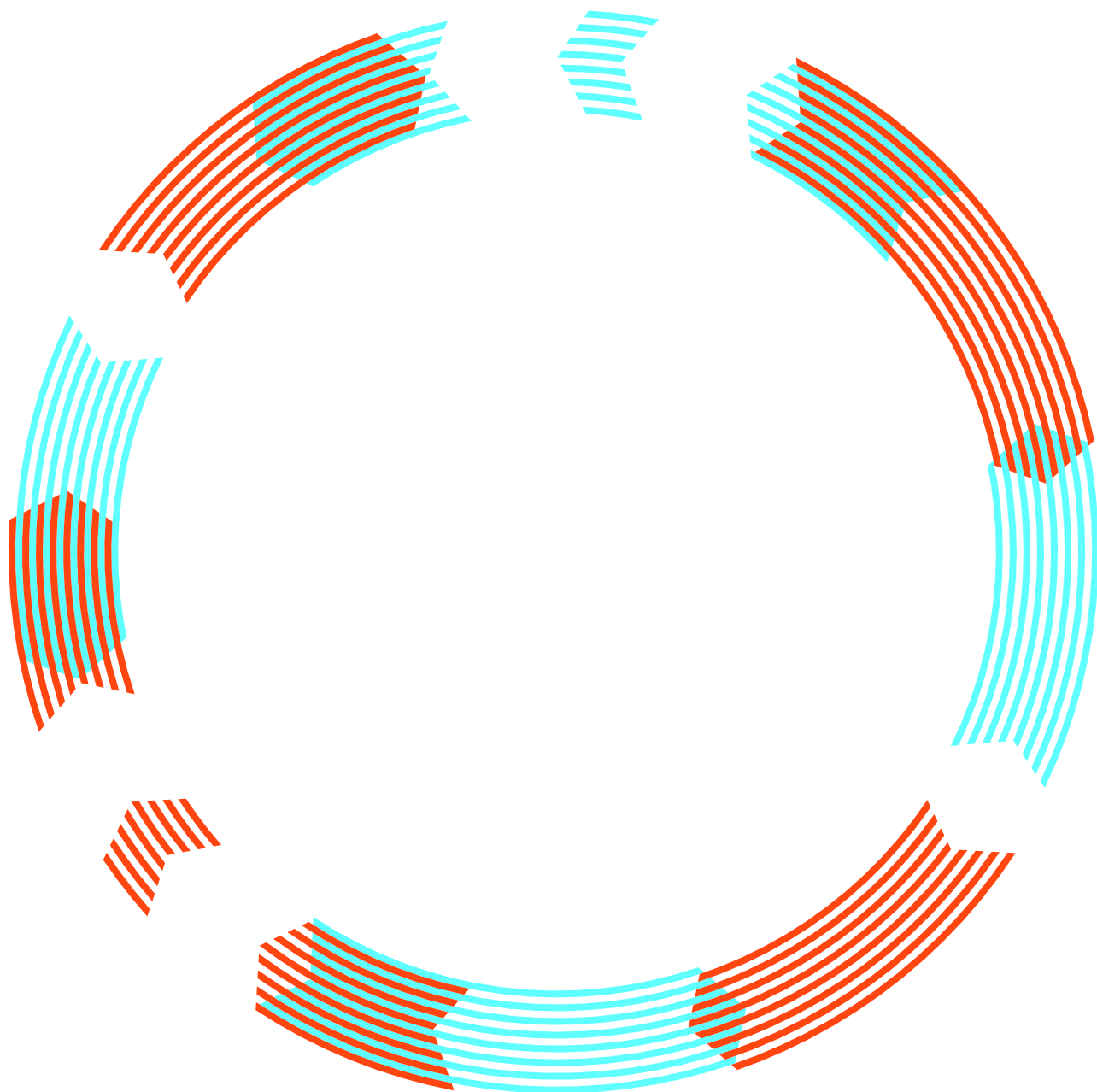
E 27a



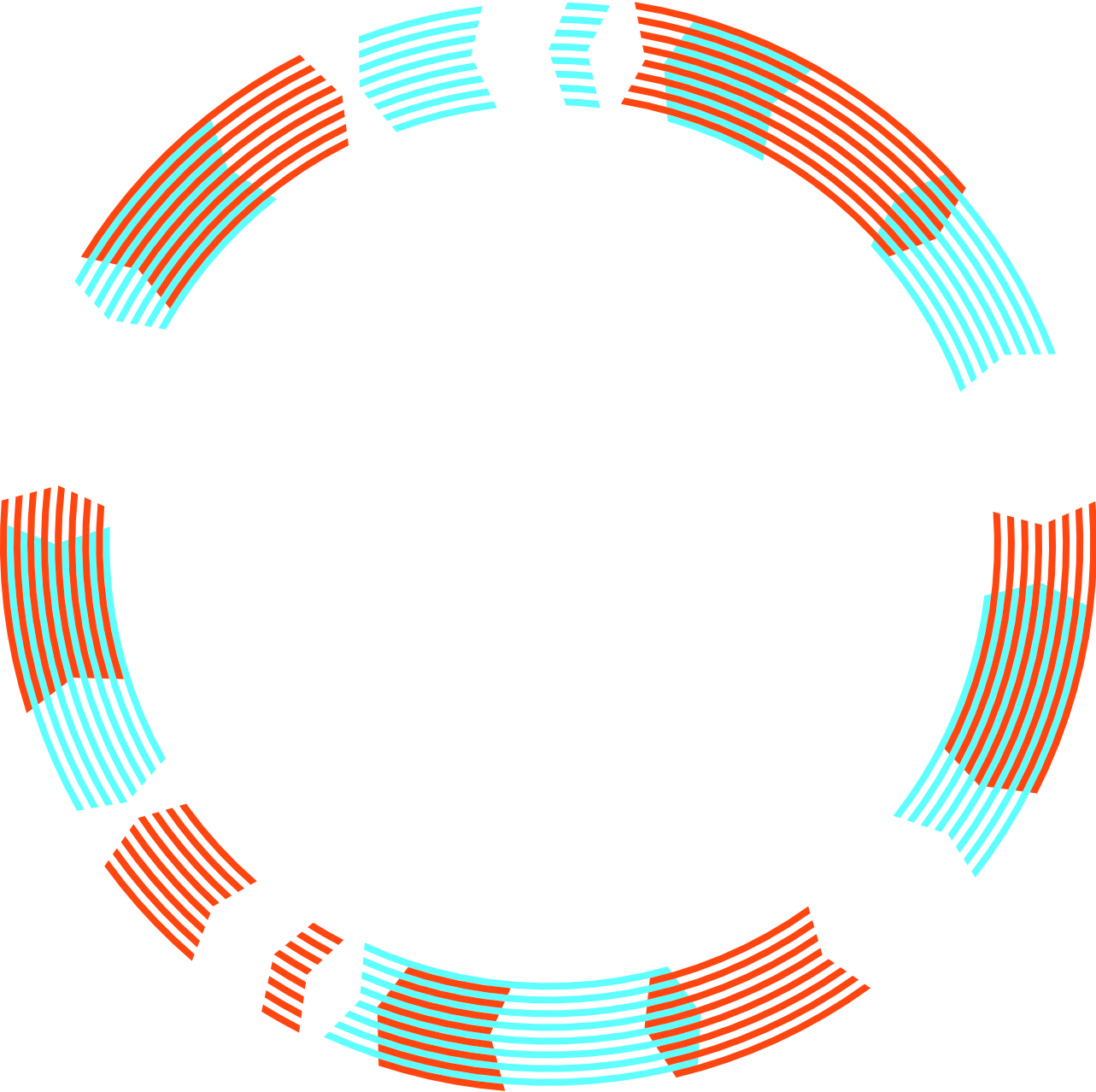
E 28a



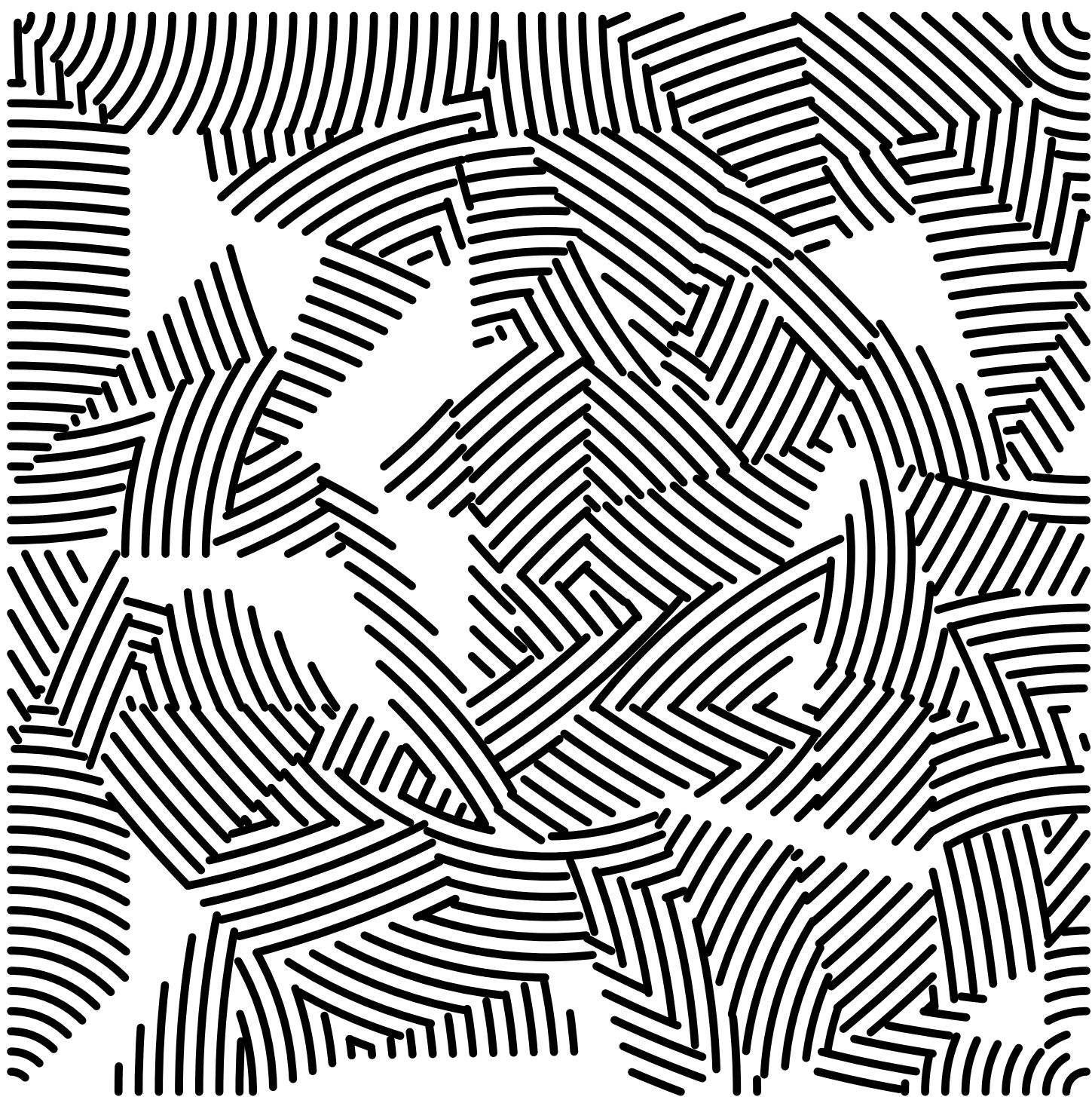
E 28b



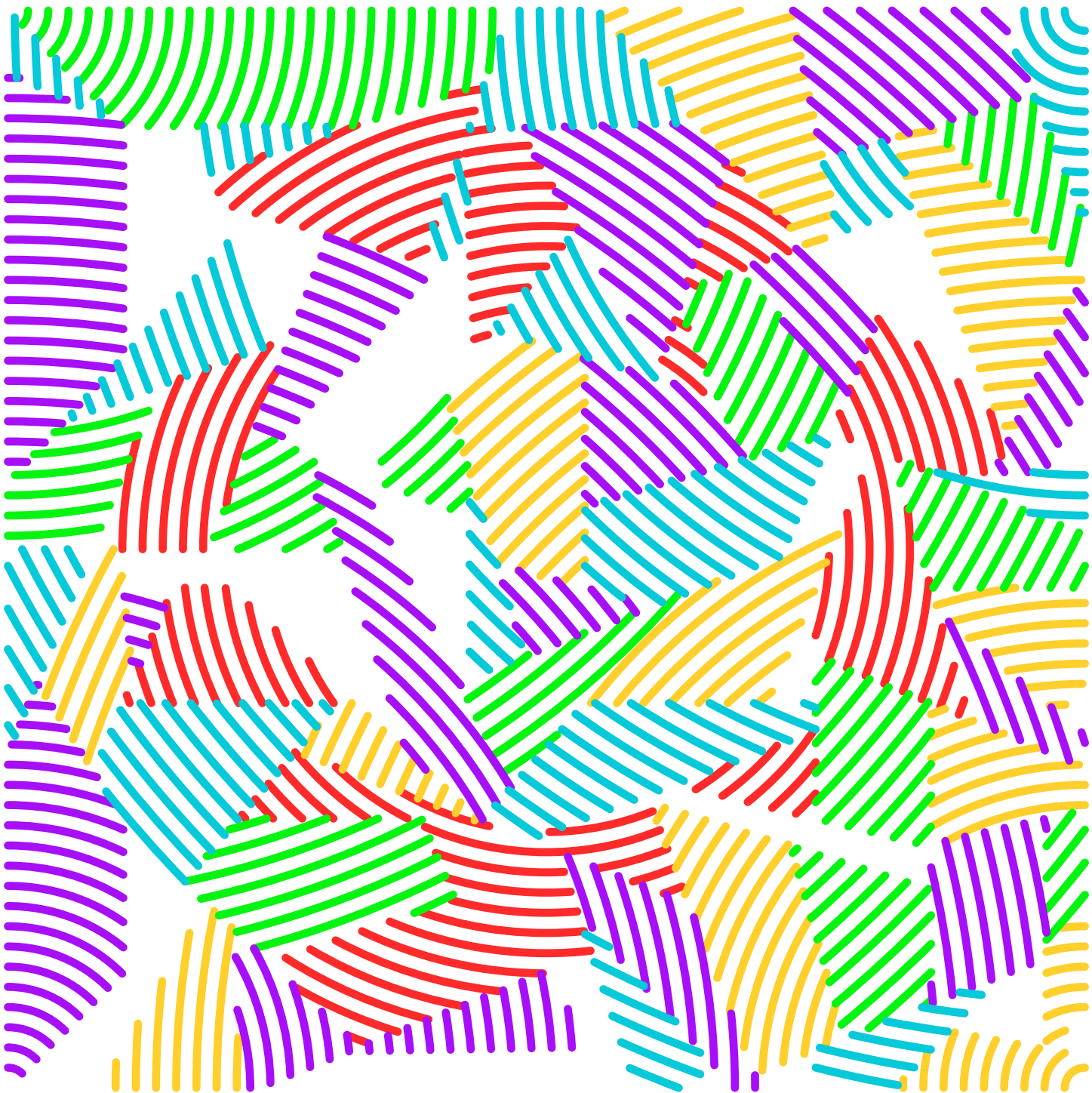
E 28c



E 29a



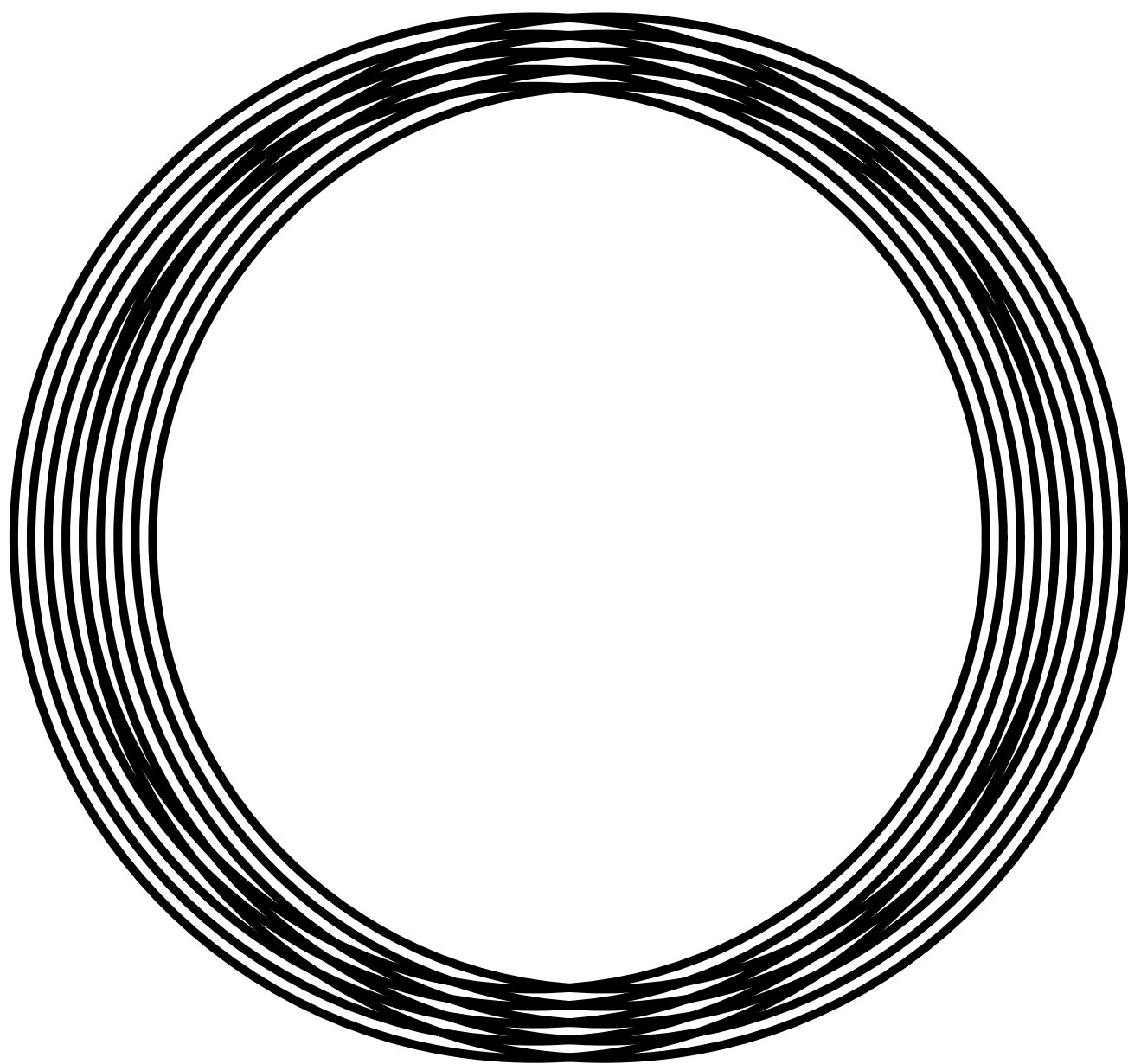
E 29b



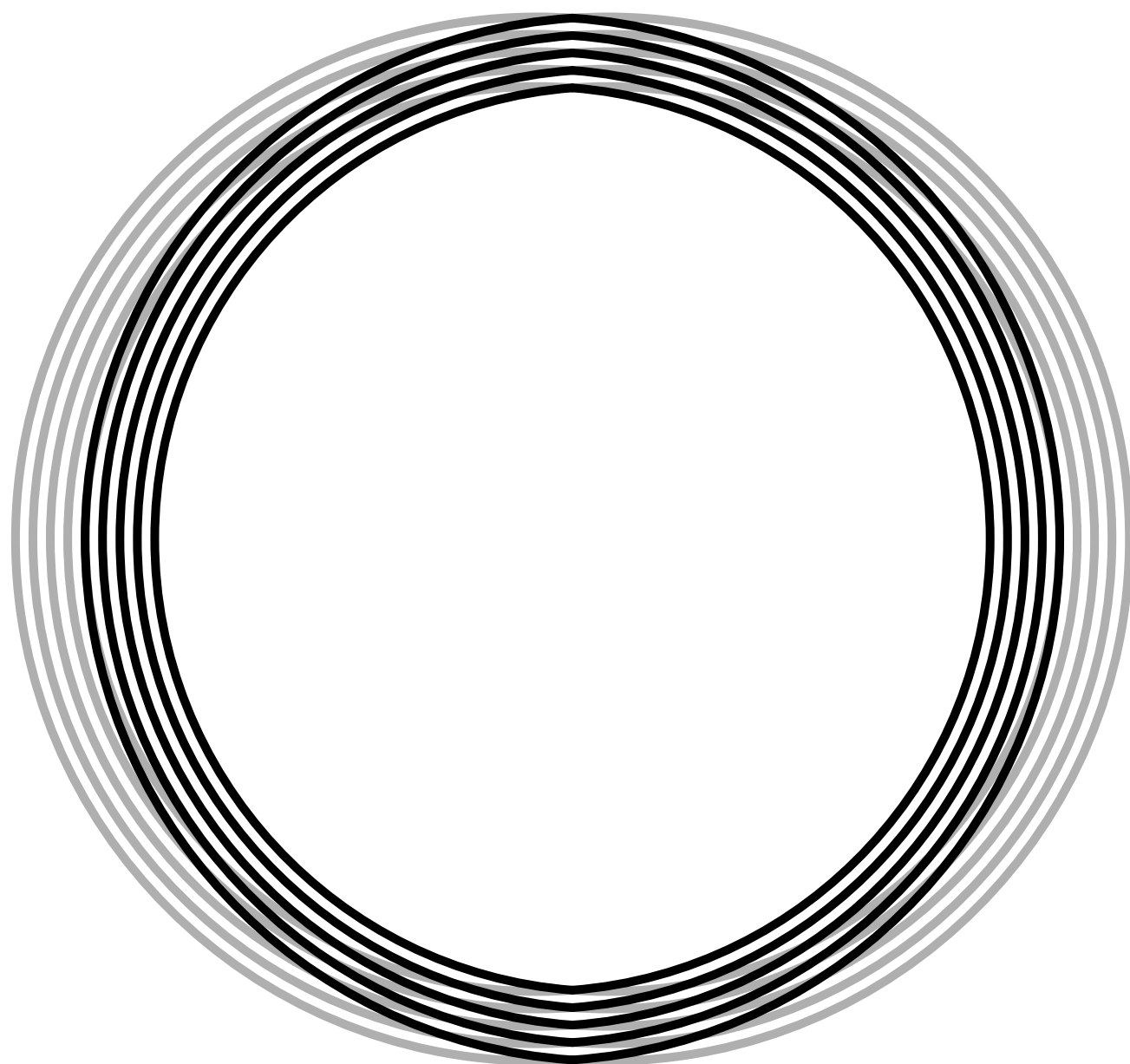
E 29c



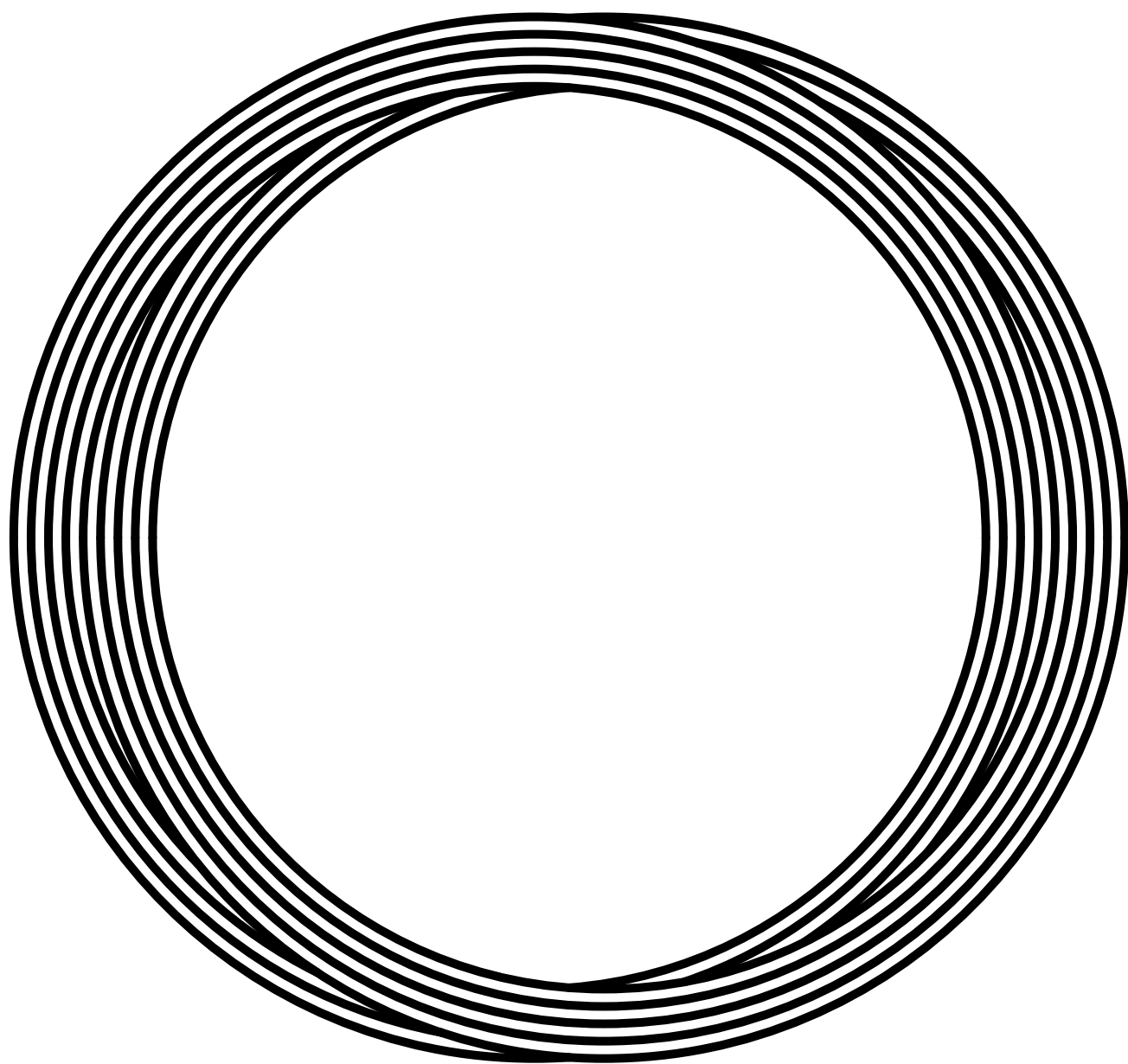
E 30a



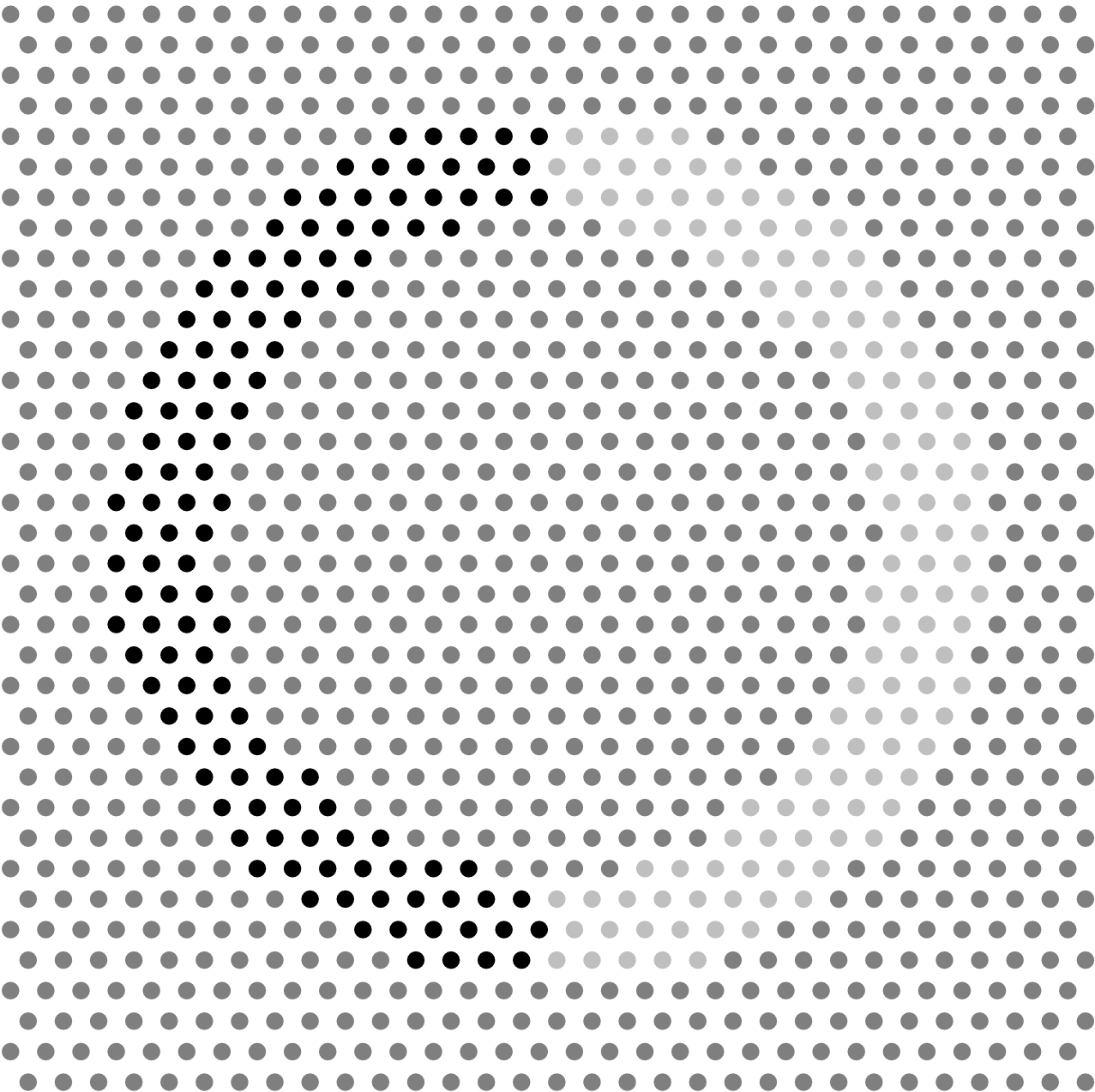
E 30b



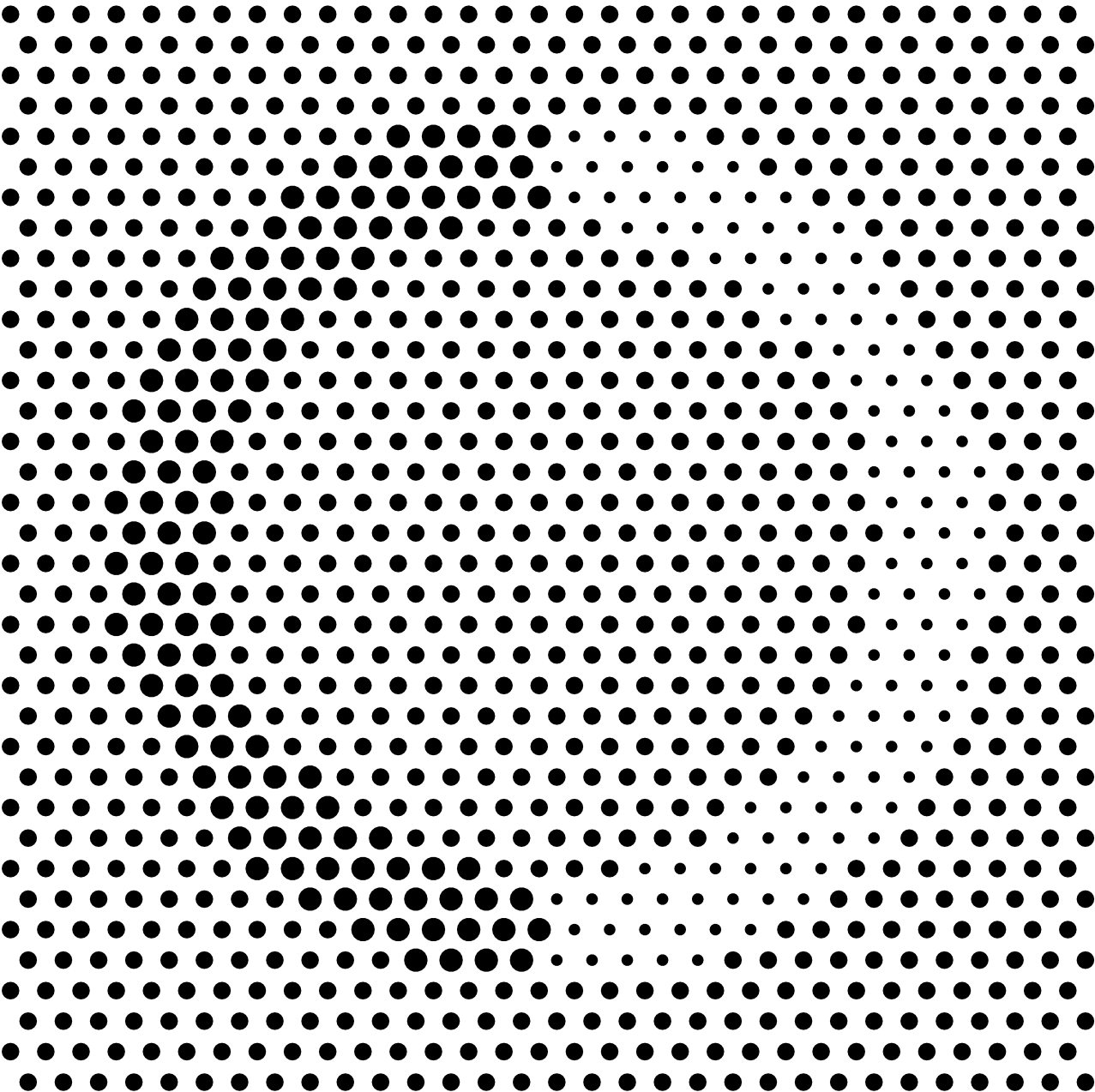
E 30c



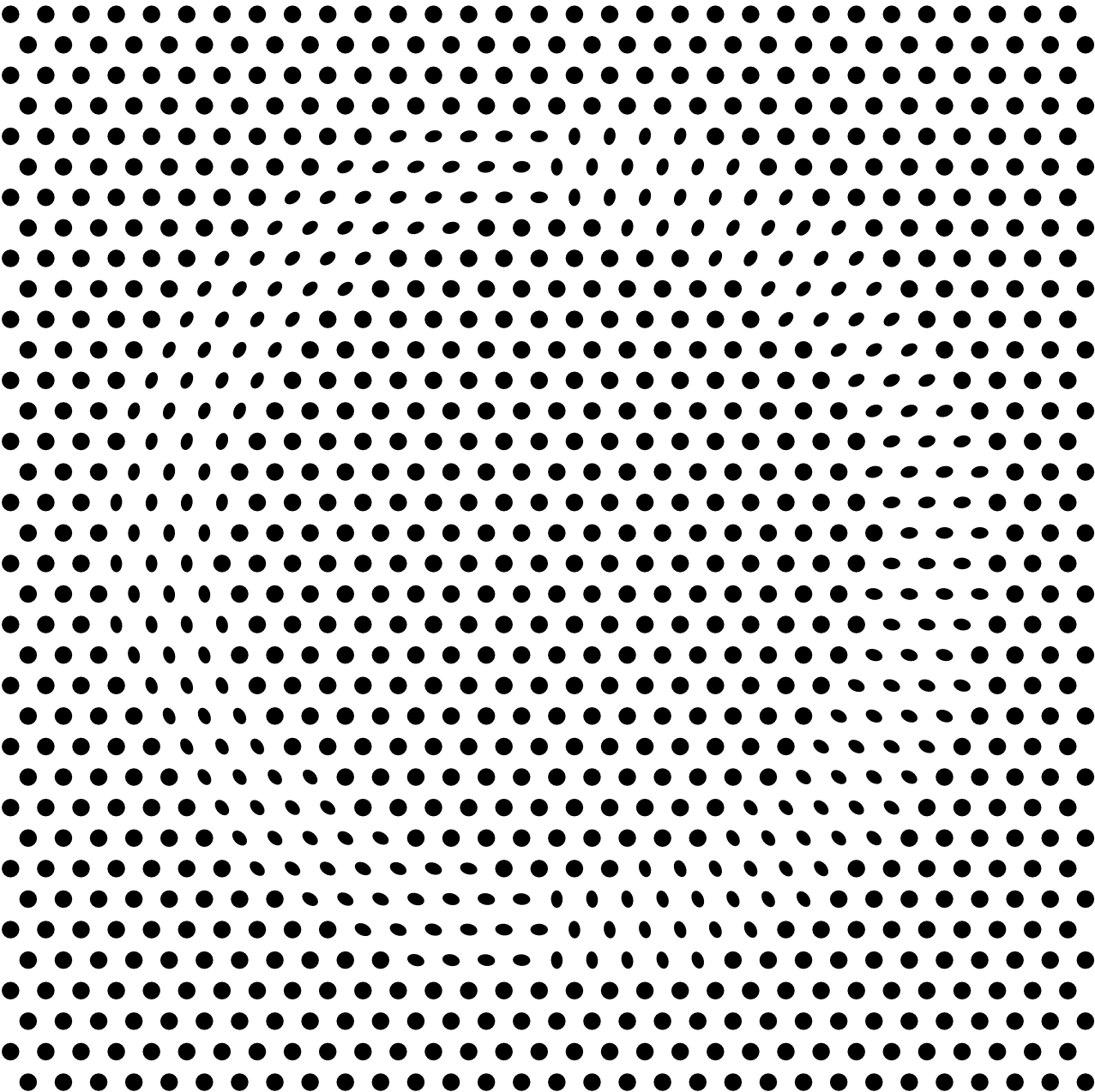
E 31a



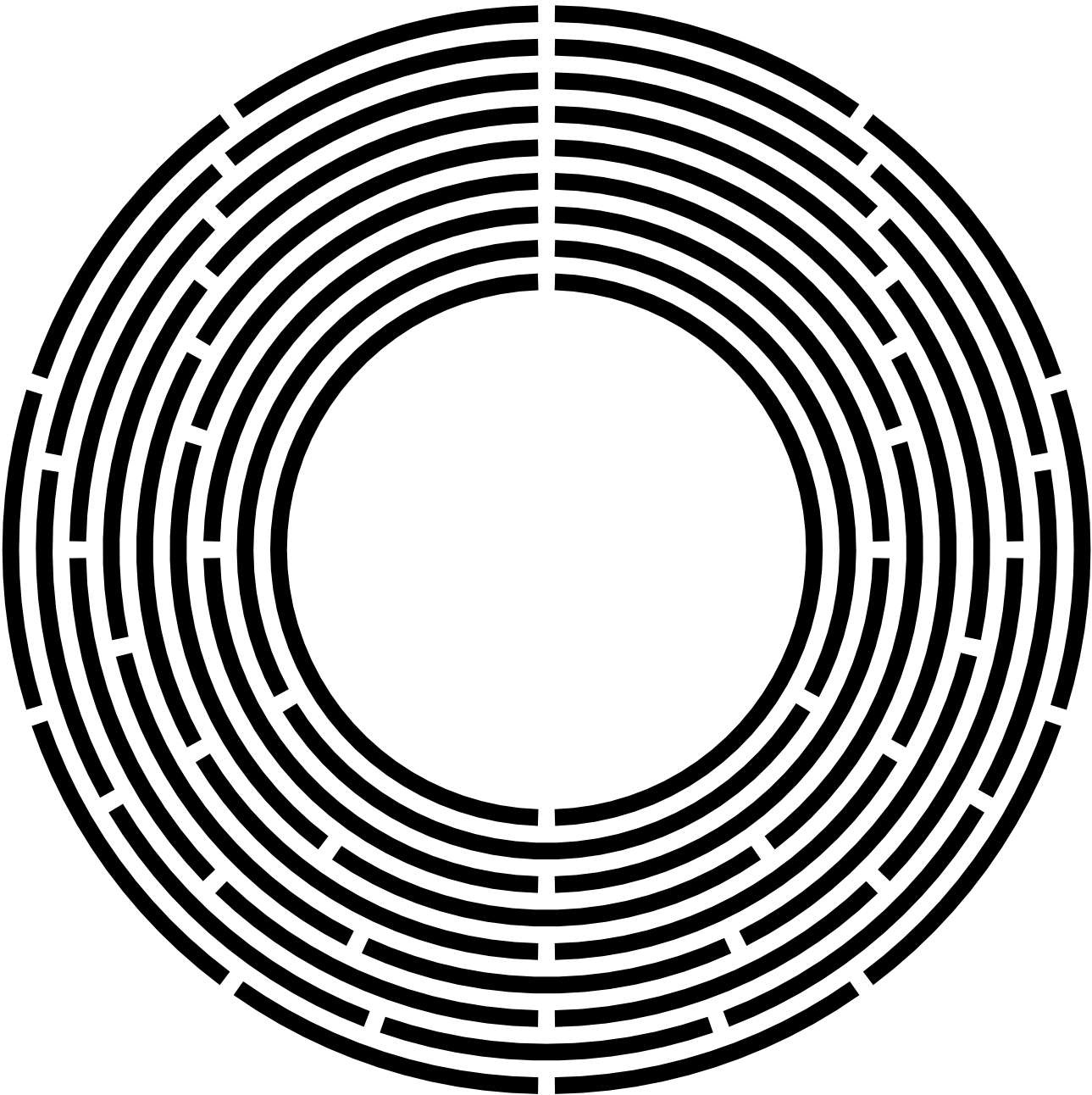
E 31b



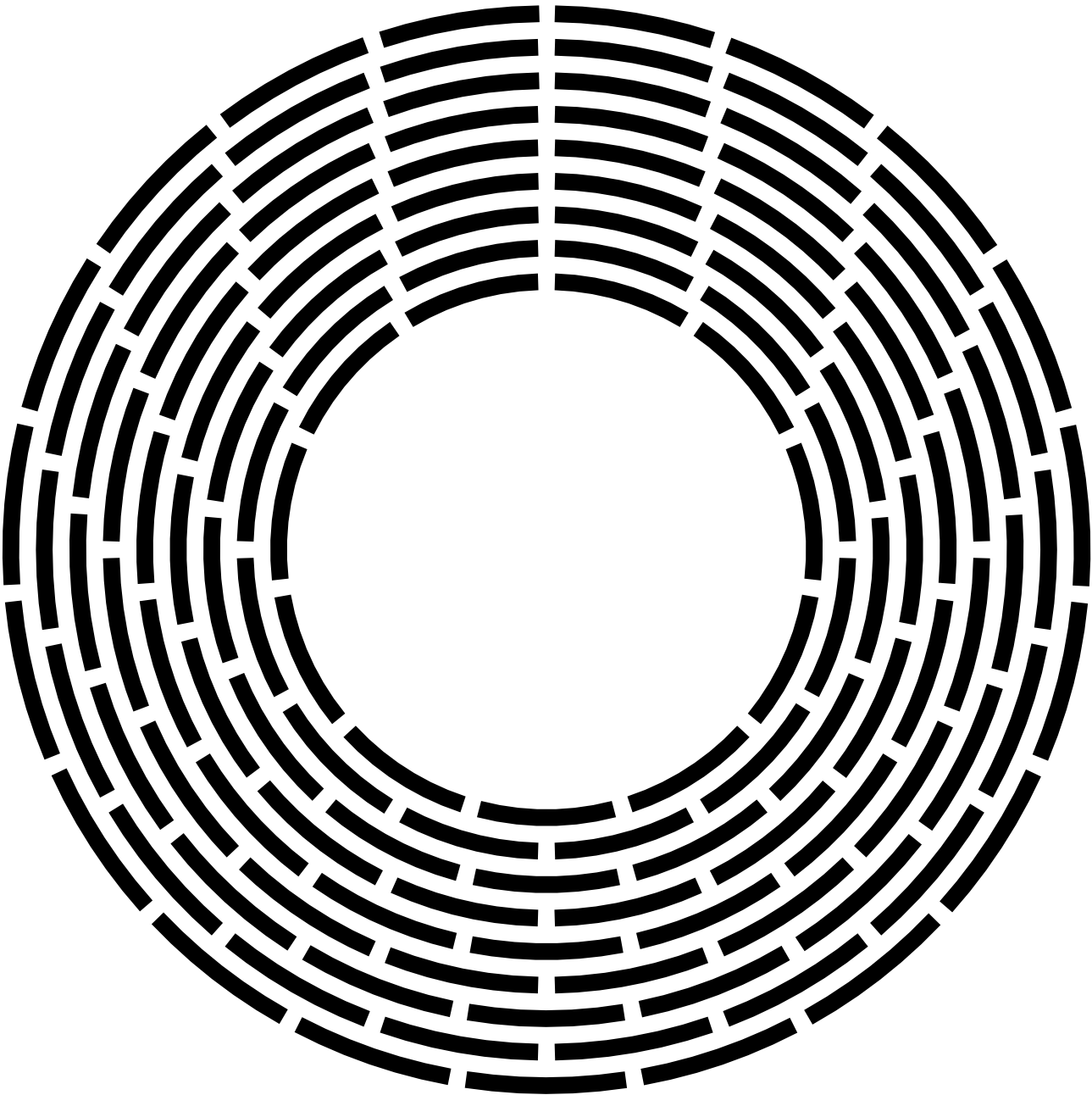
E 31c



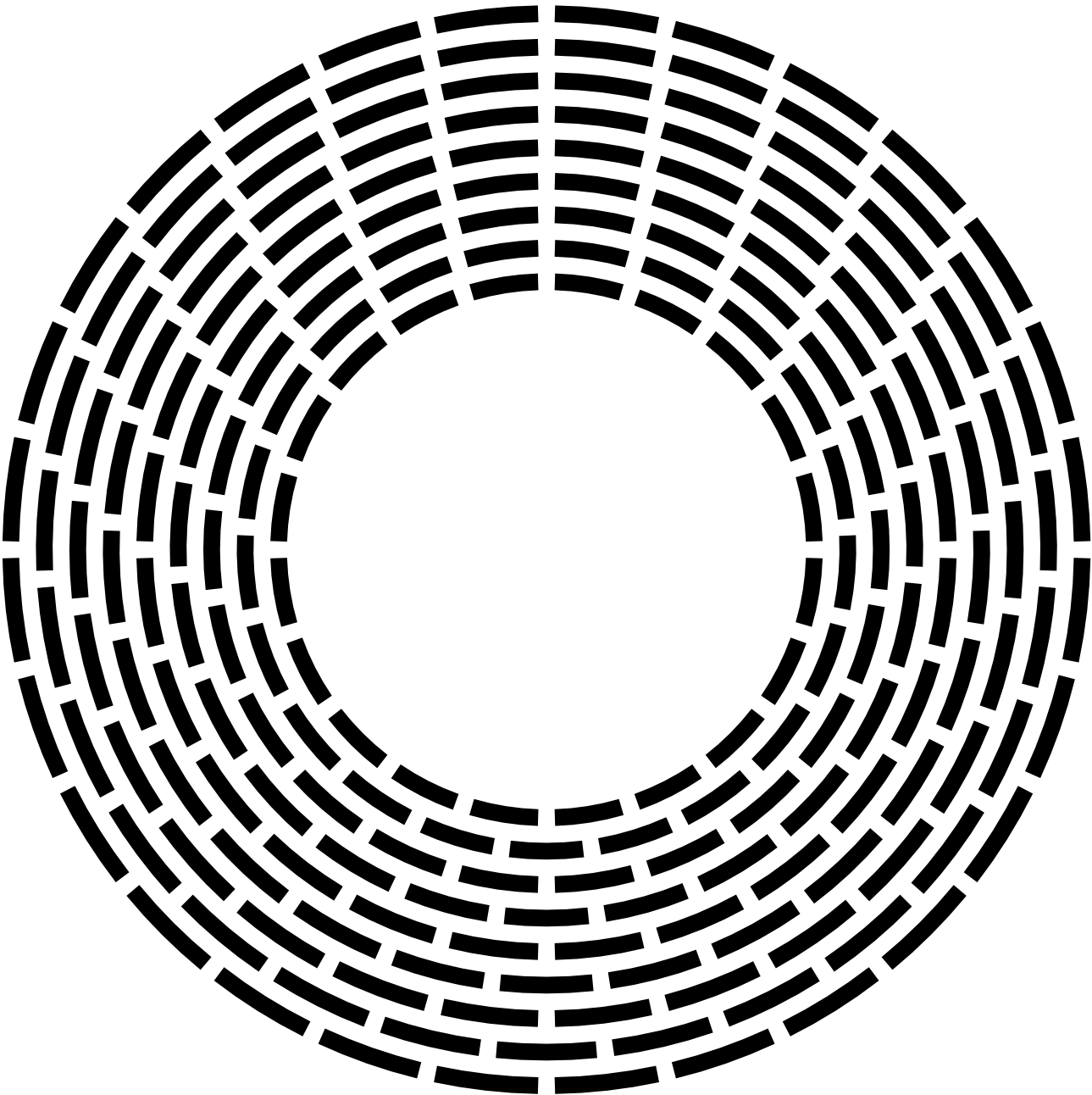
E 32a



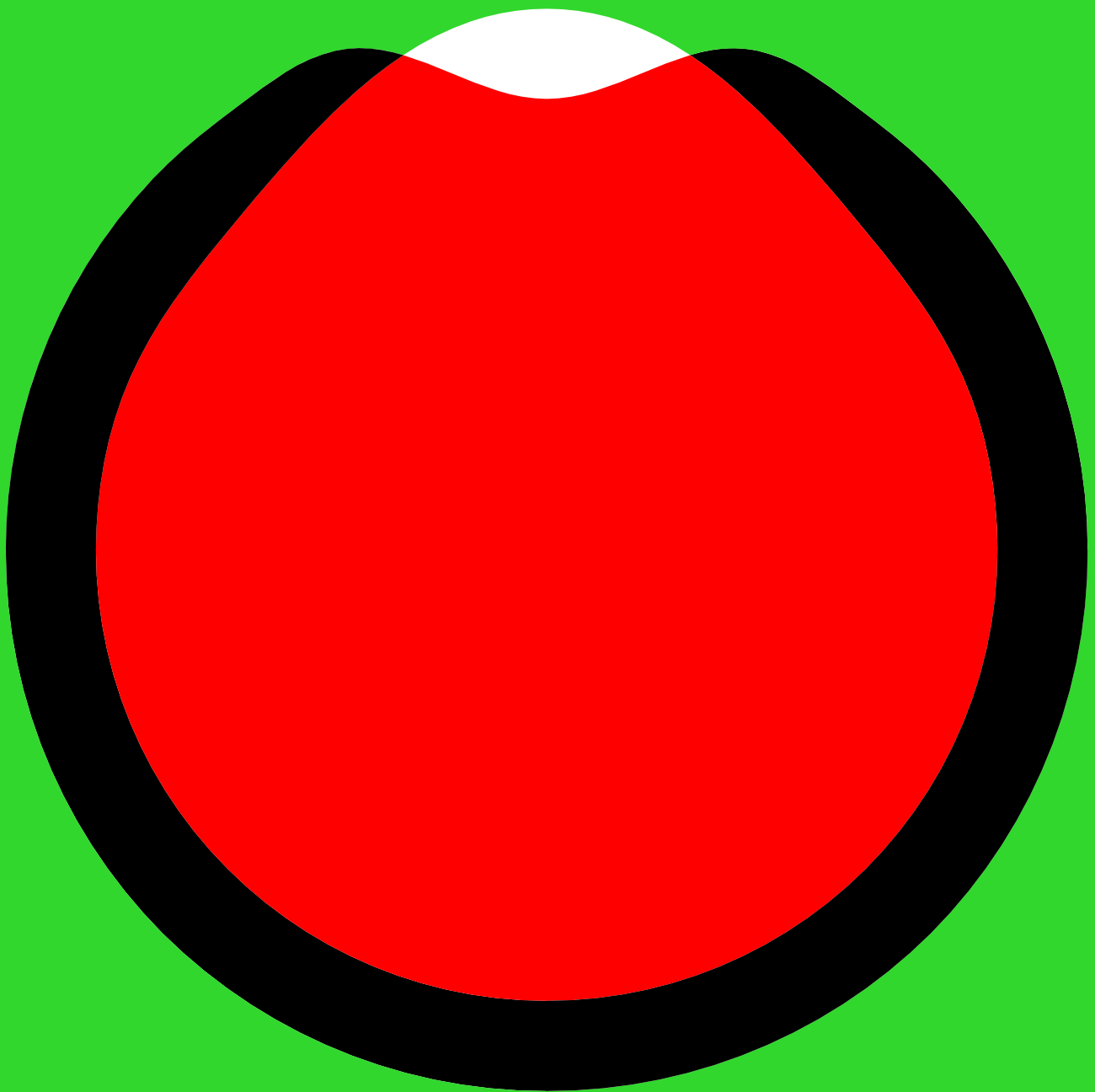
E 32b



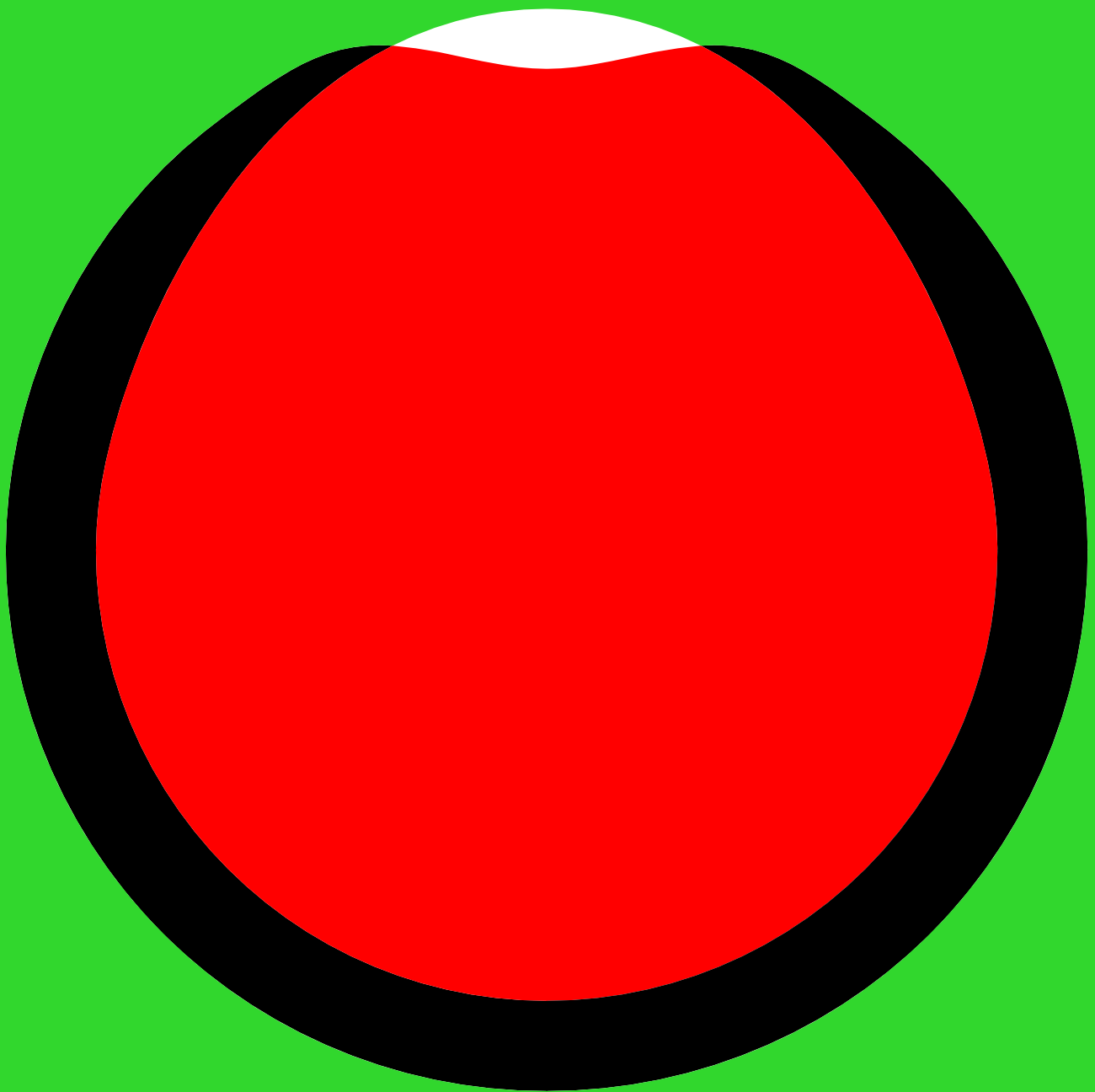
E 32c



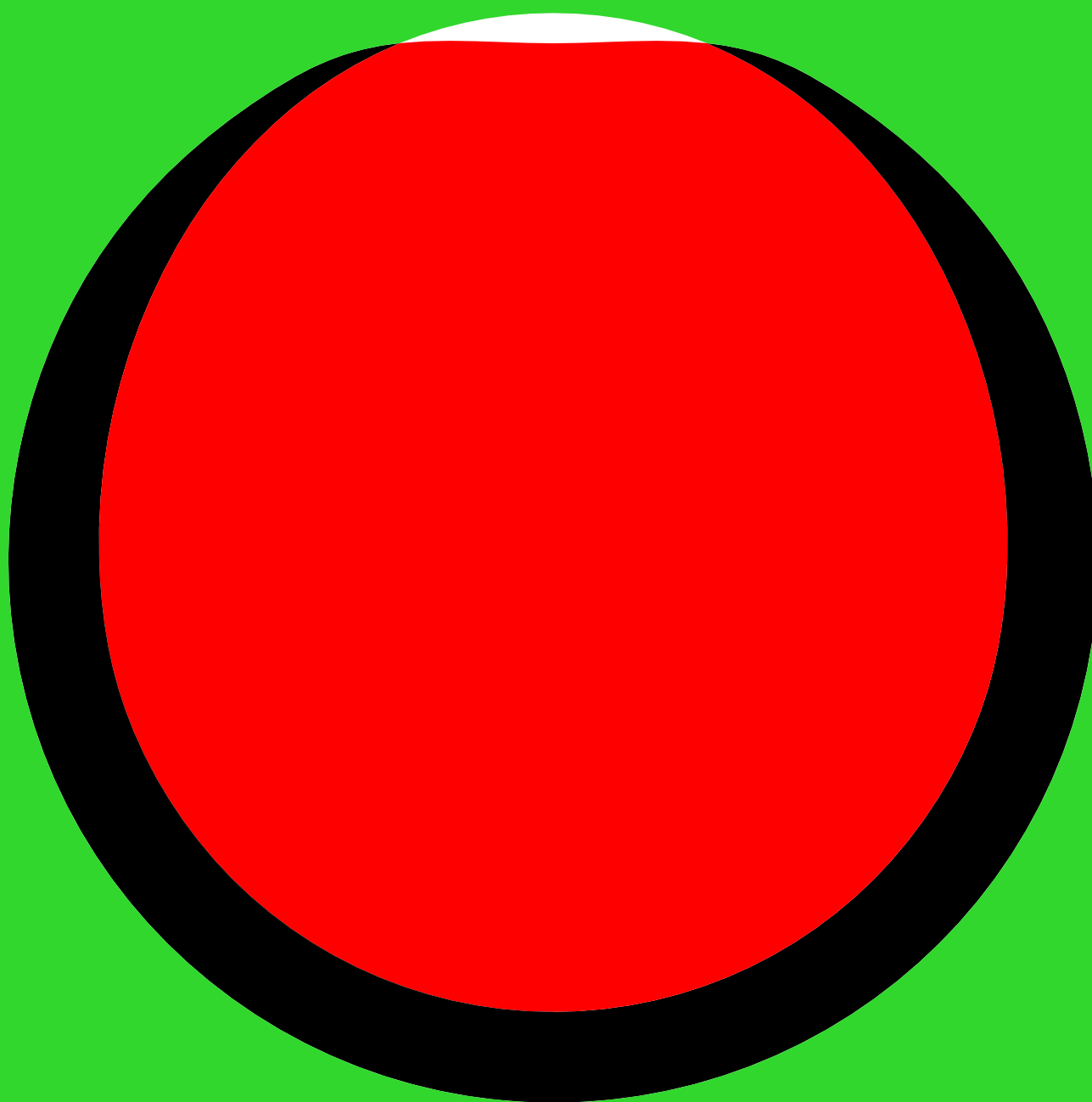
E 33a



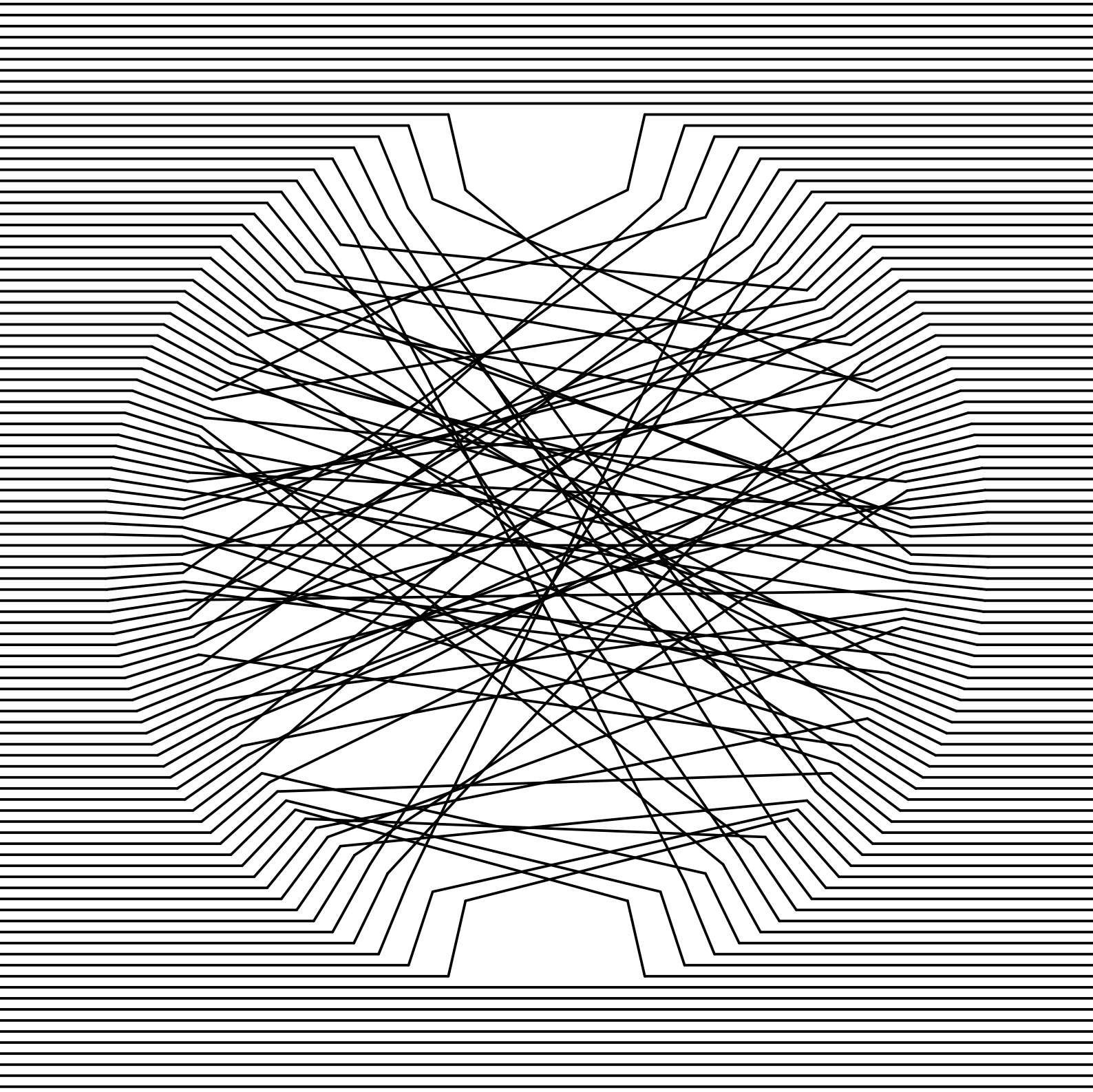
E 33b



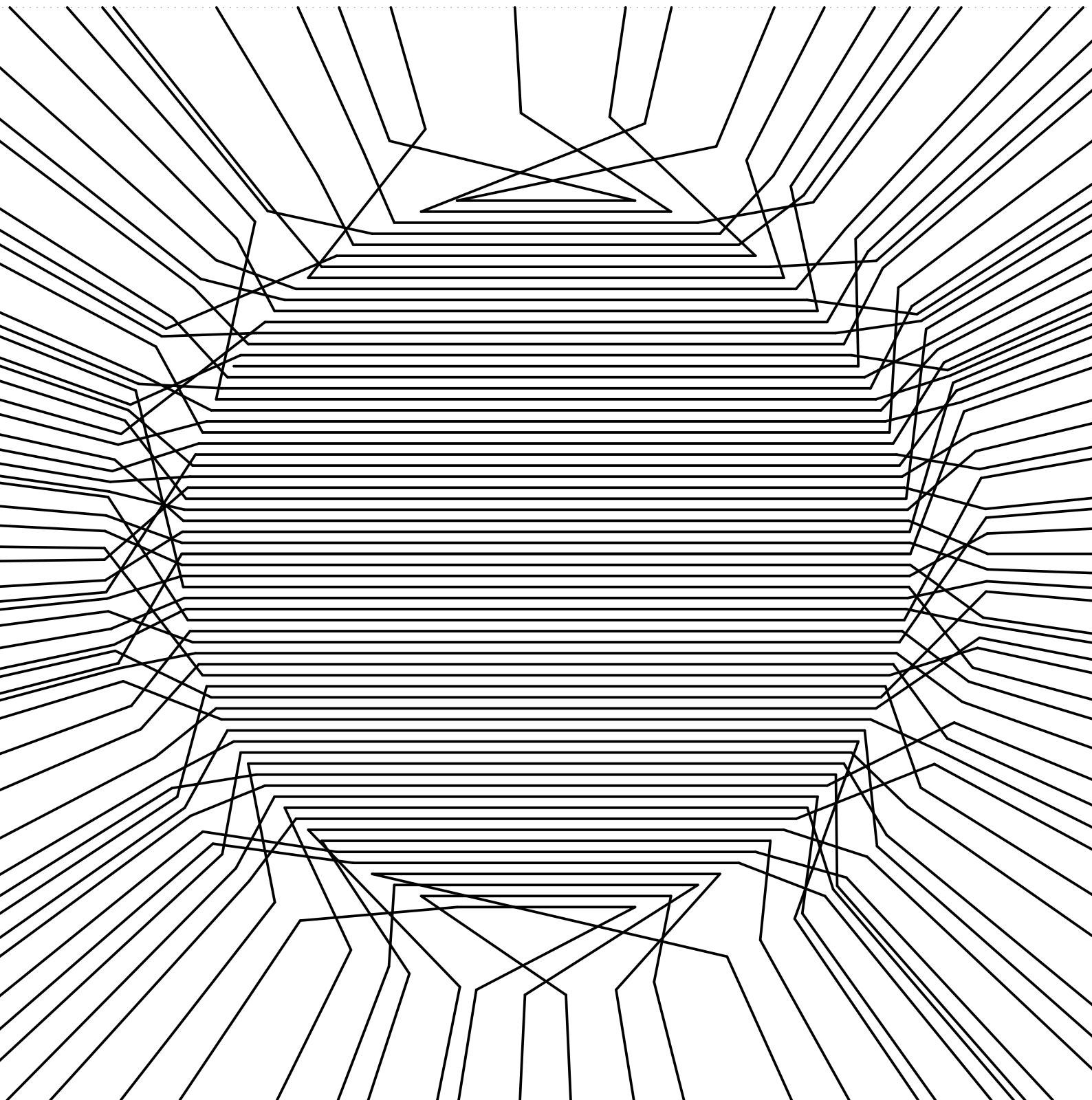
E 33c



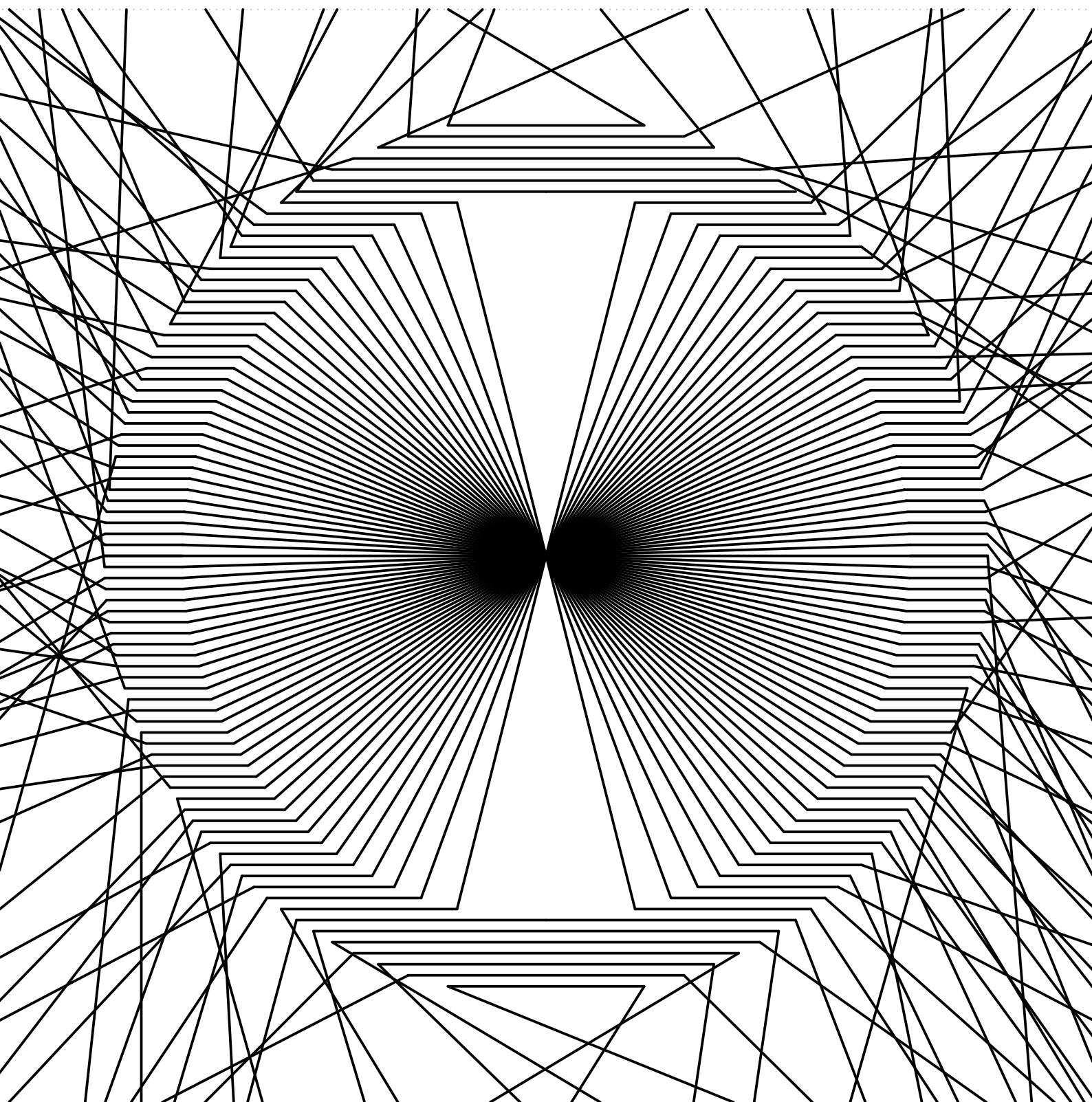
E 34a



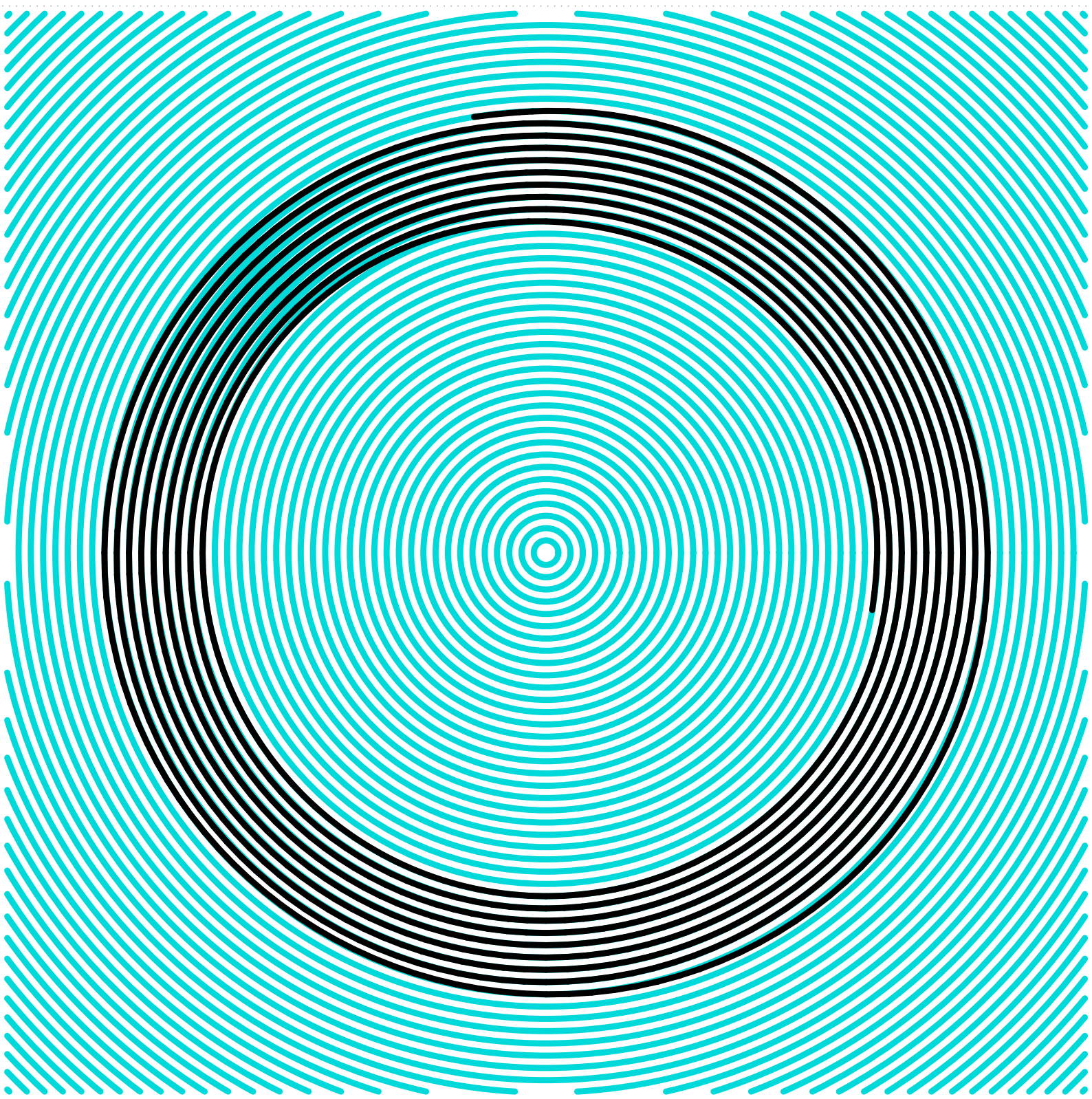
E 34b



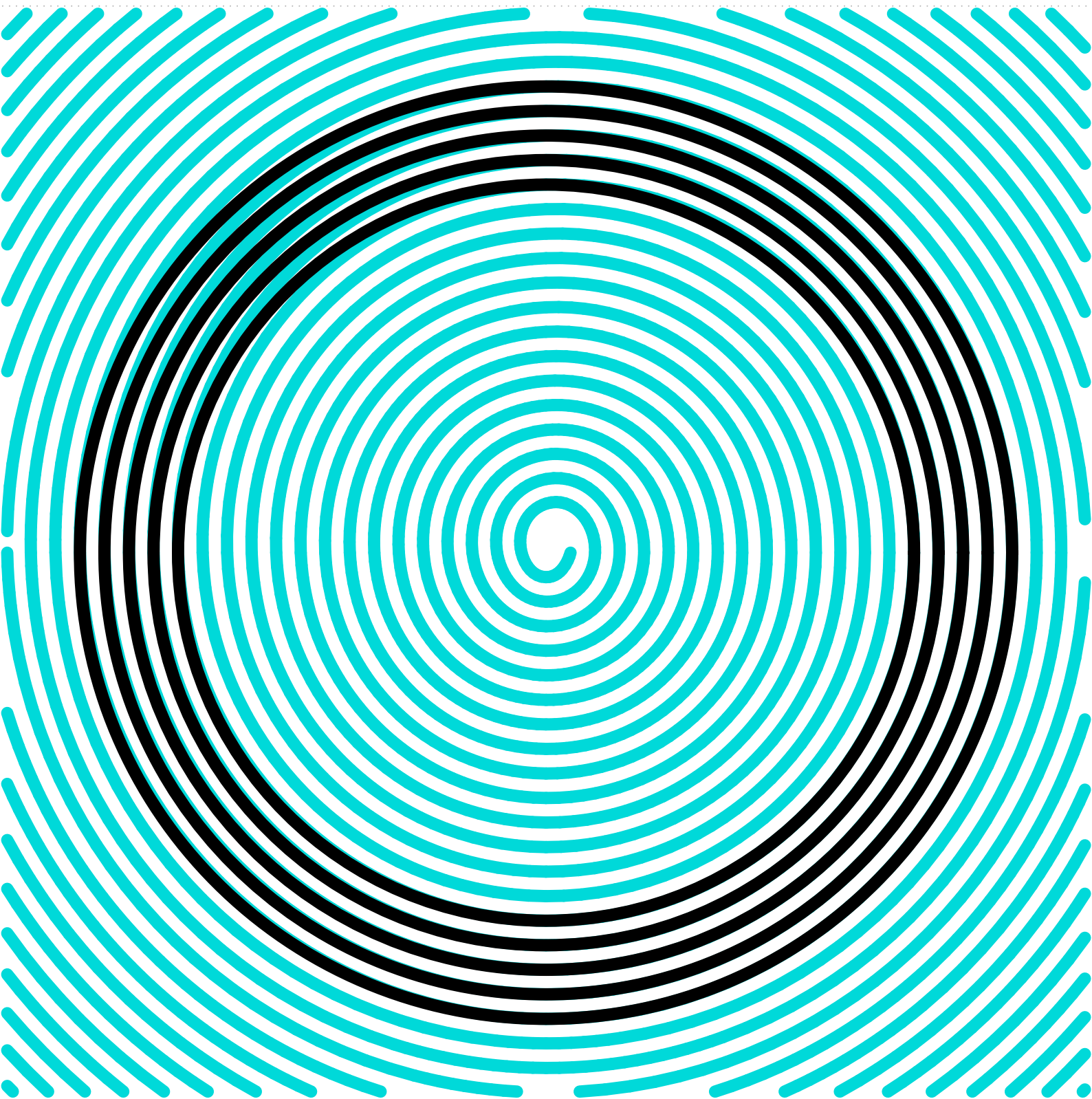
E 34c



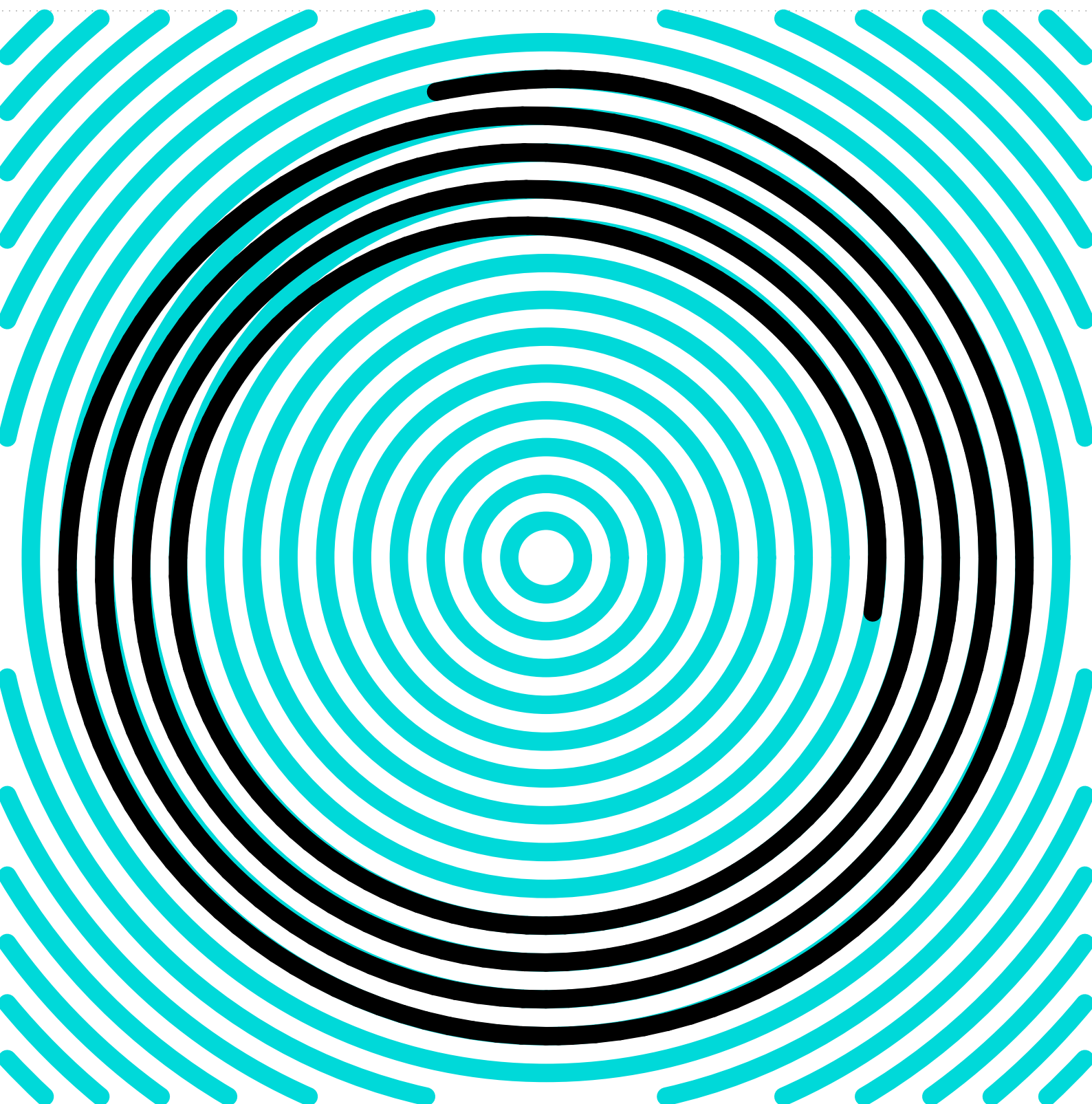
E 35a



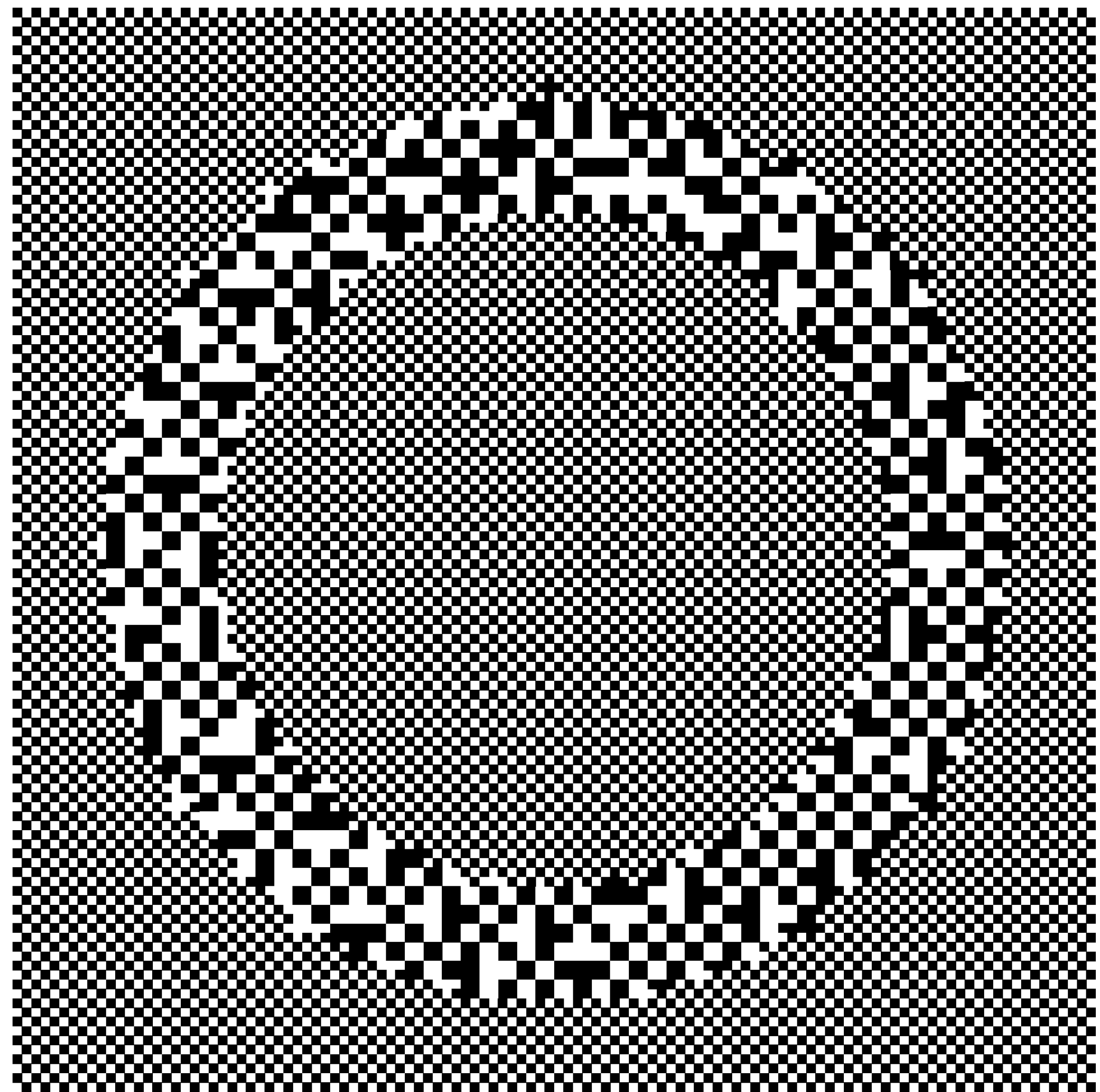
E 35b



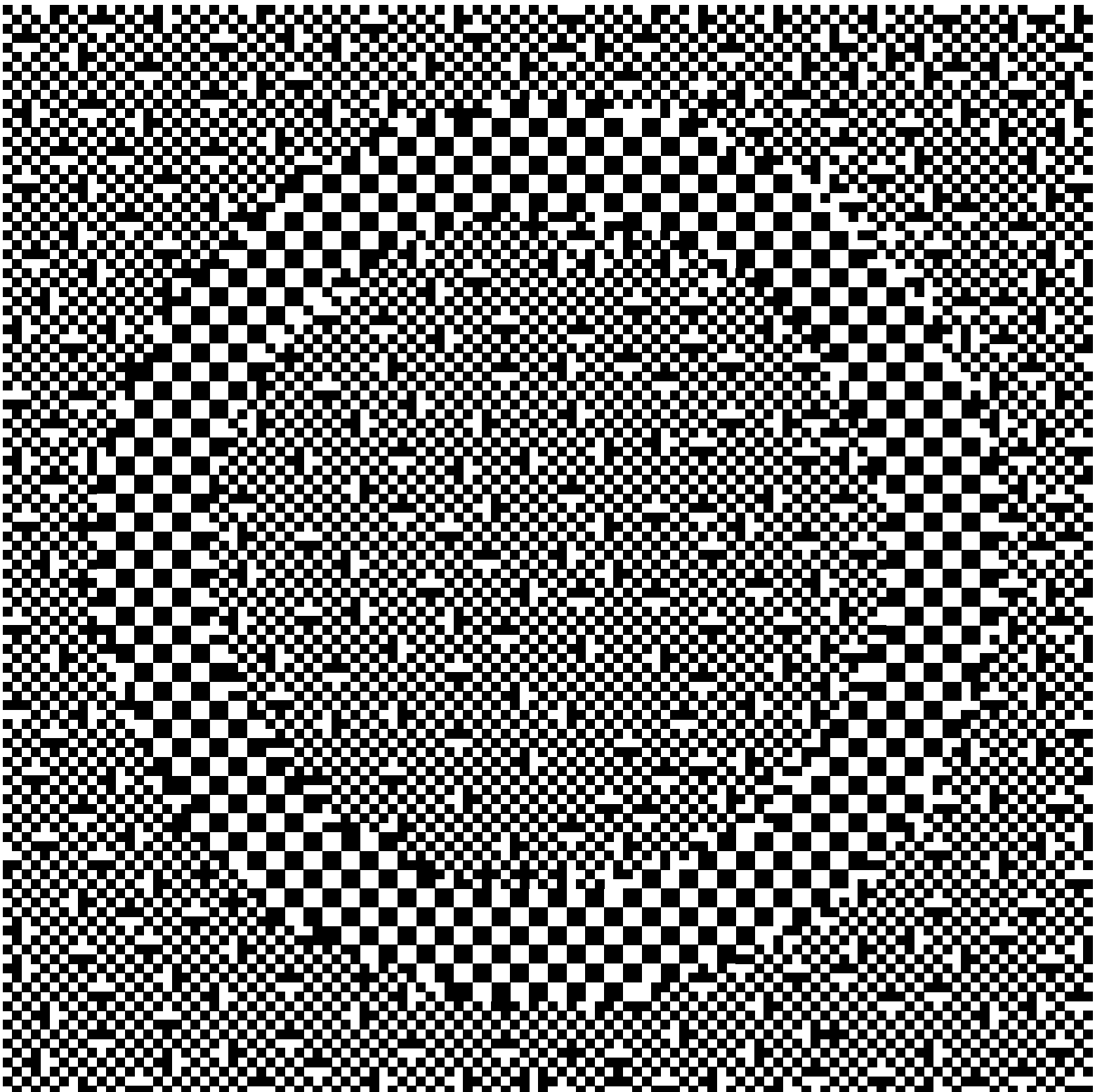
E 35c



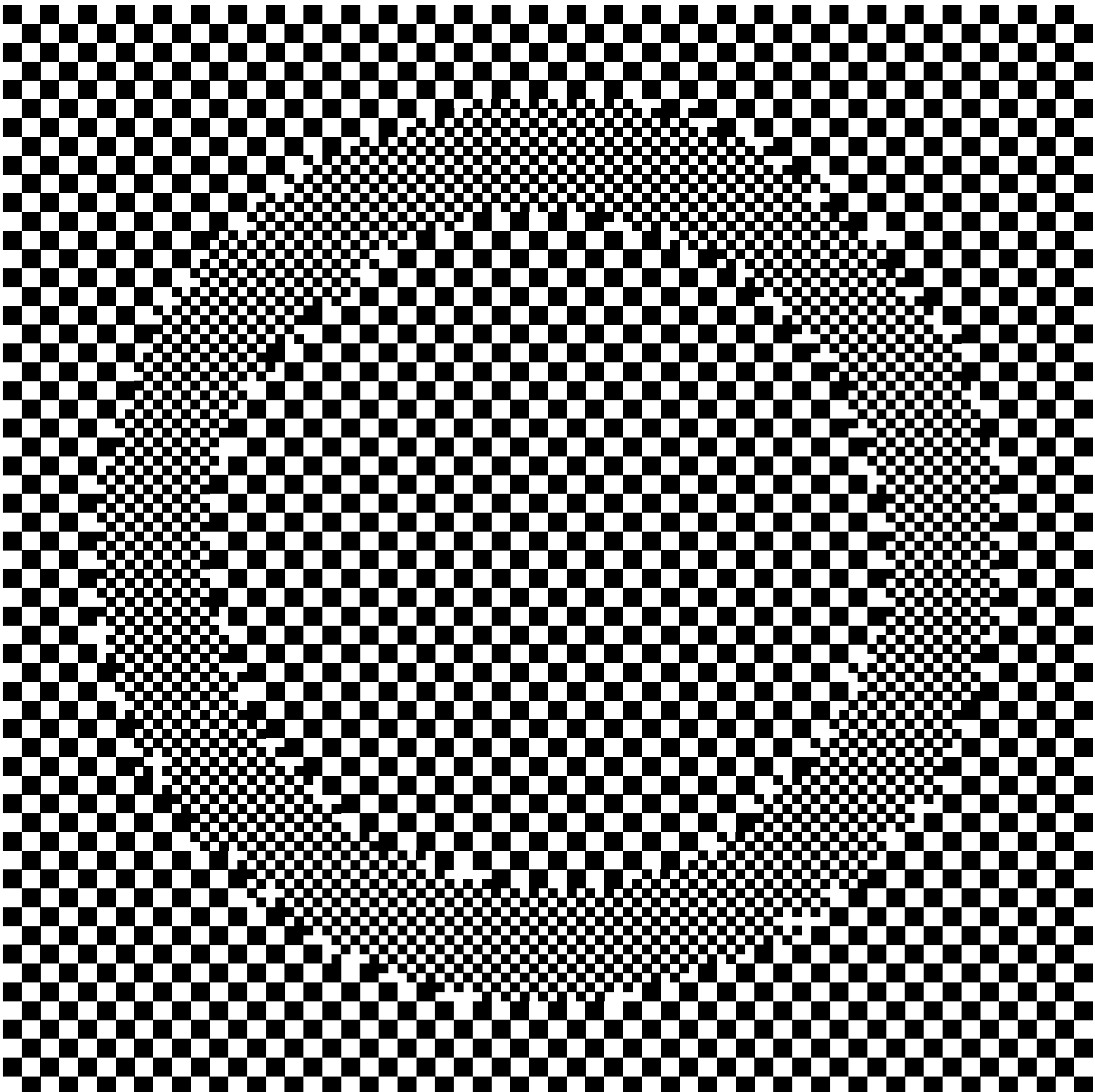
E 36a



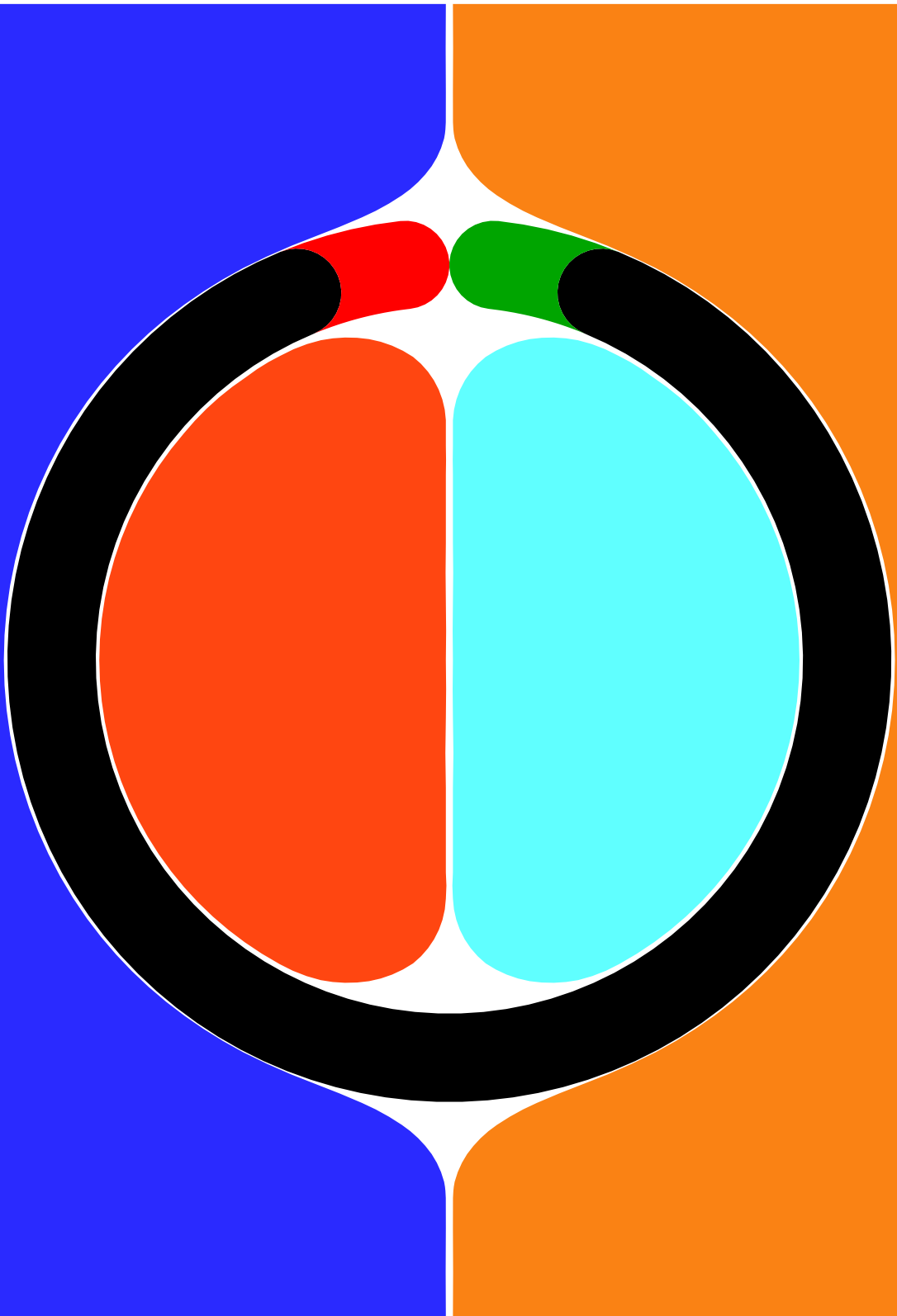
E 36b



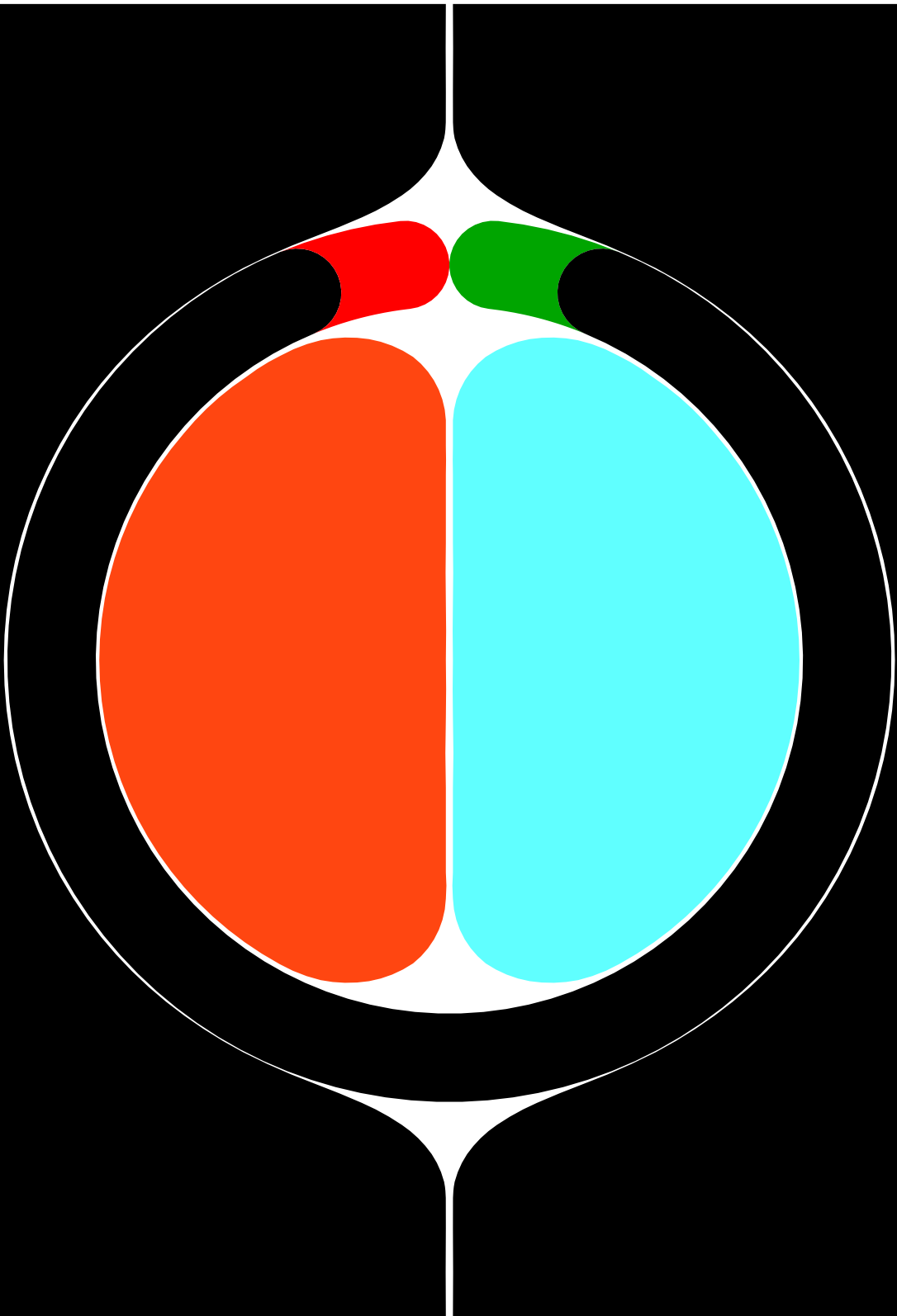
E 36c



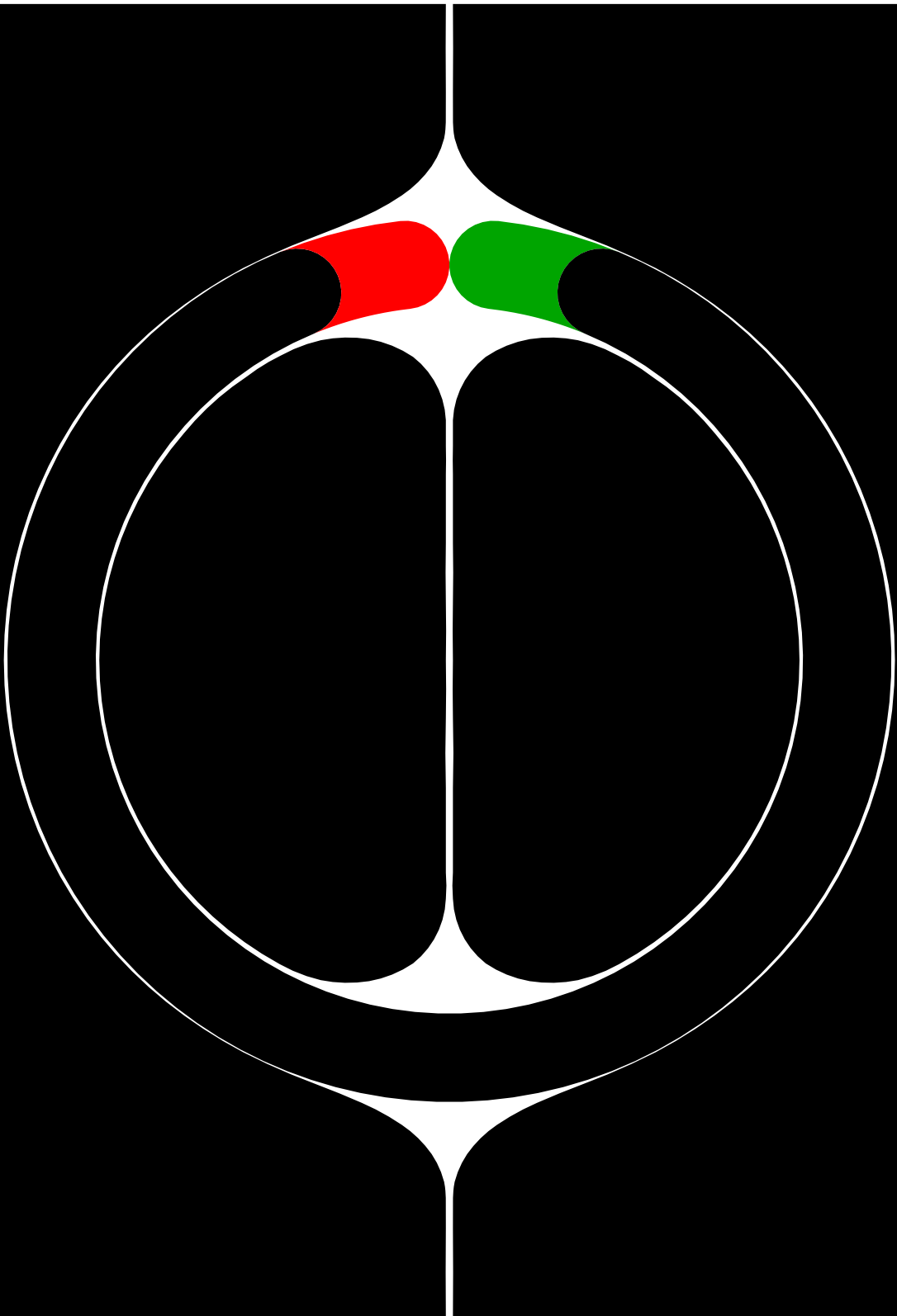
E 37a



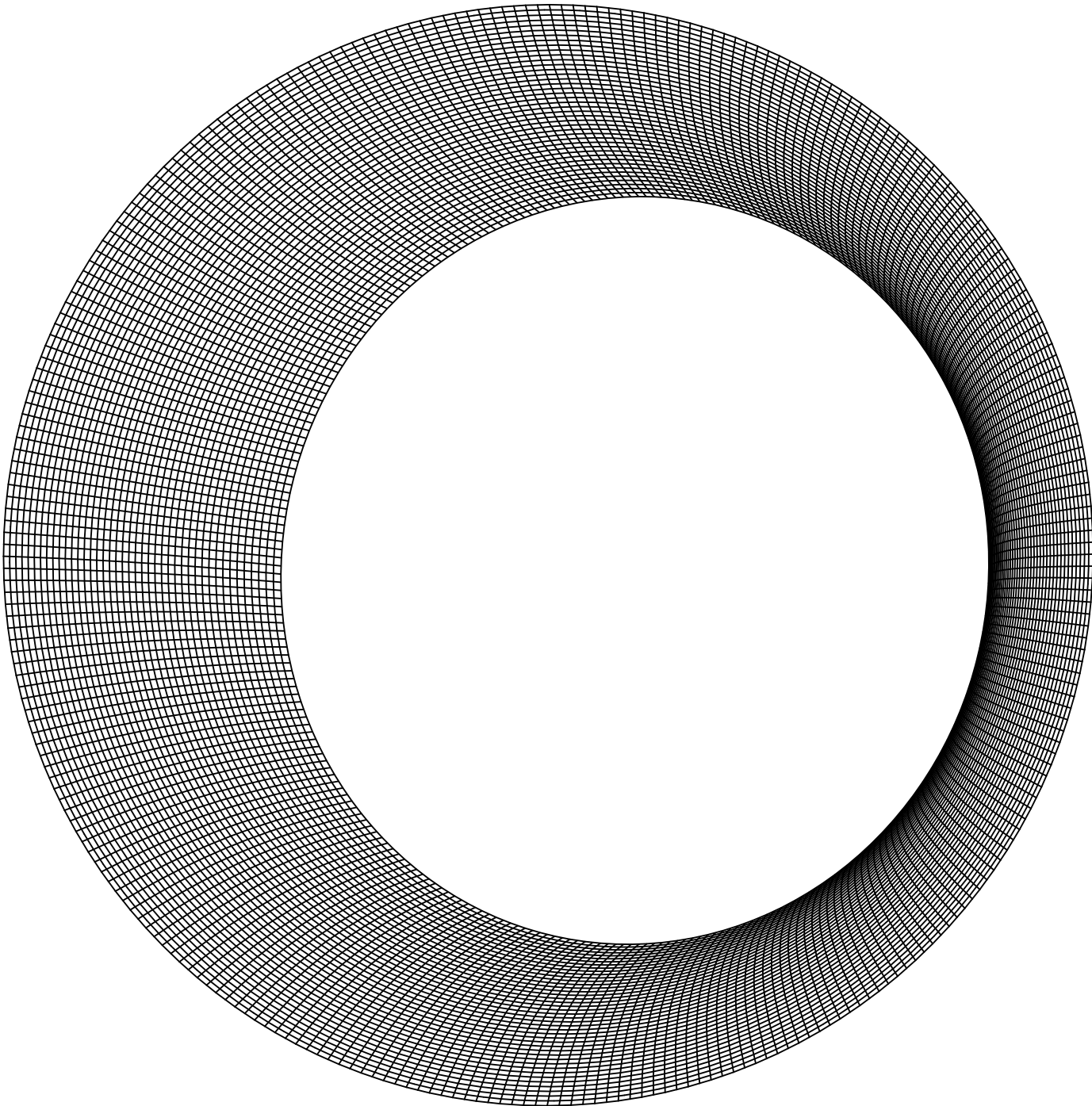
E 37b



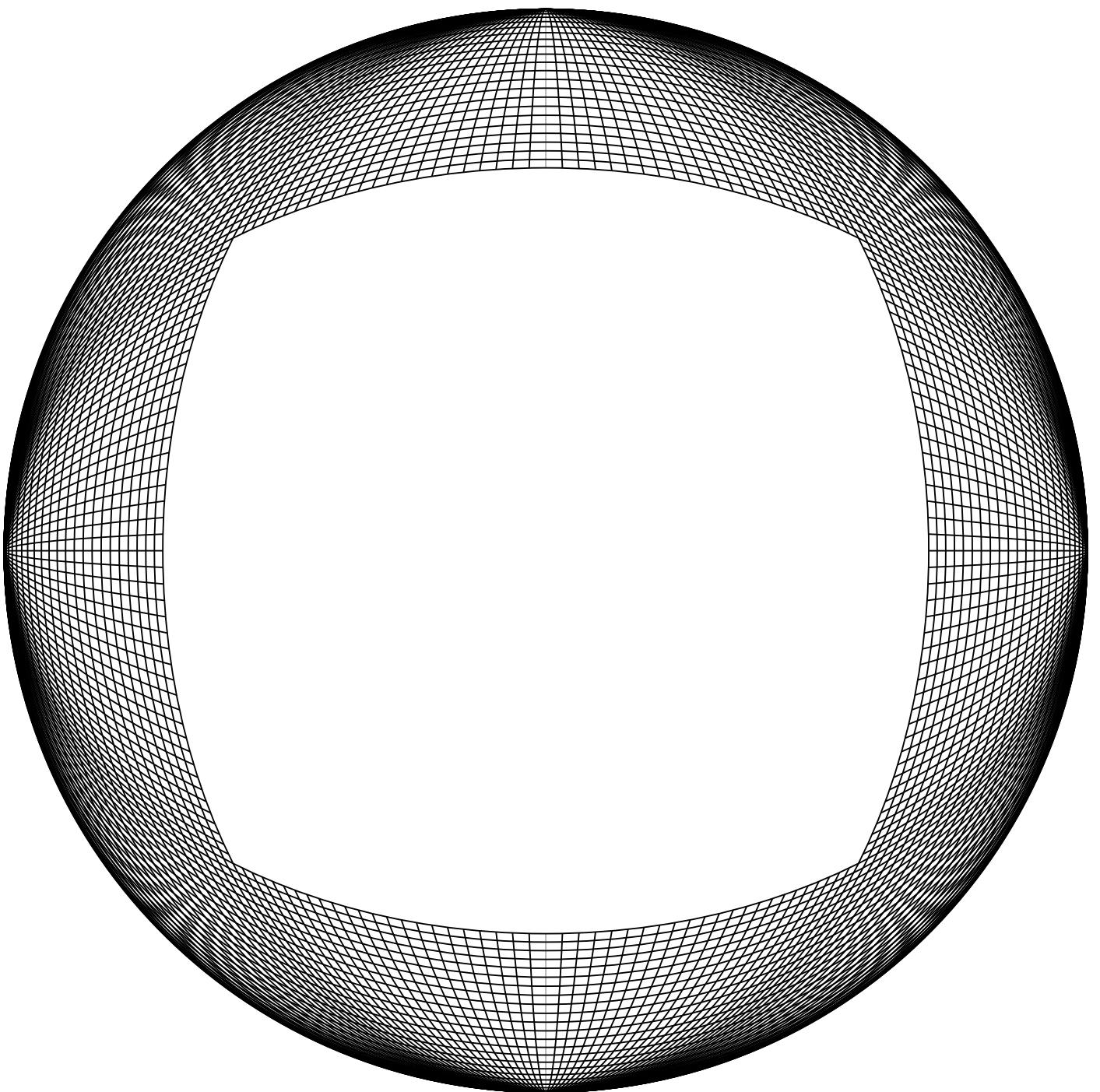
E 37c



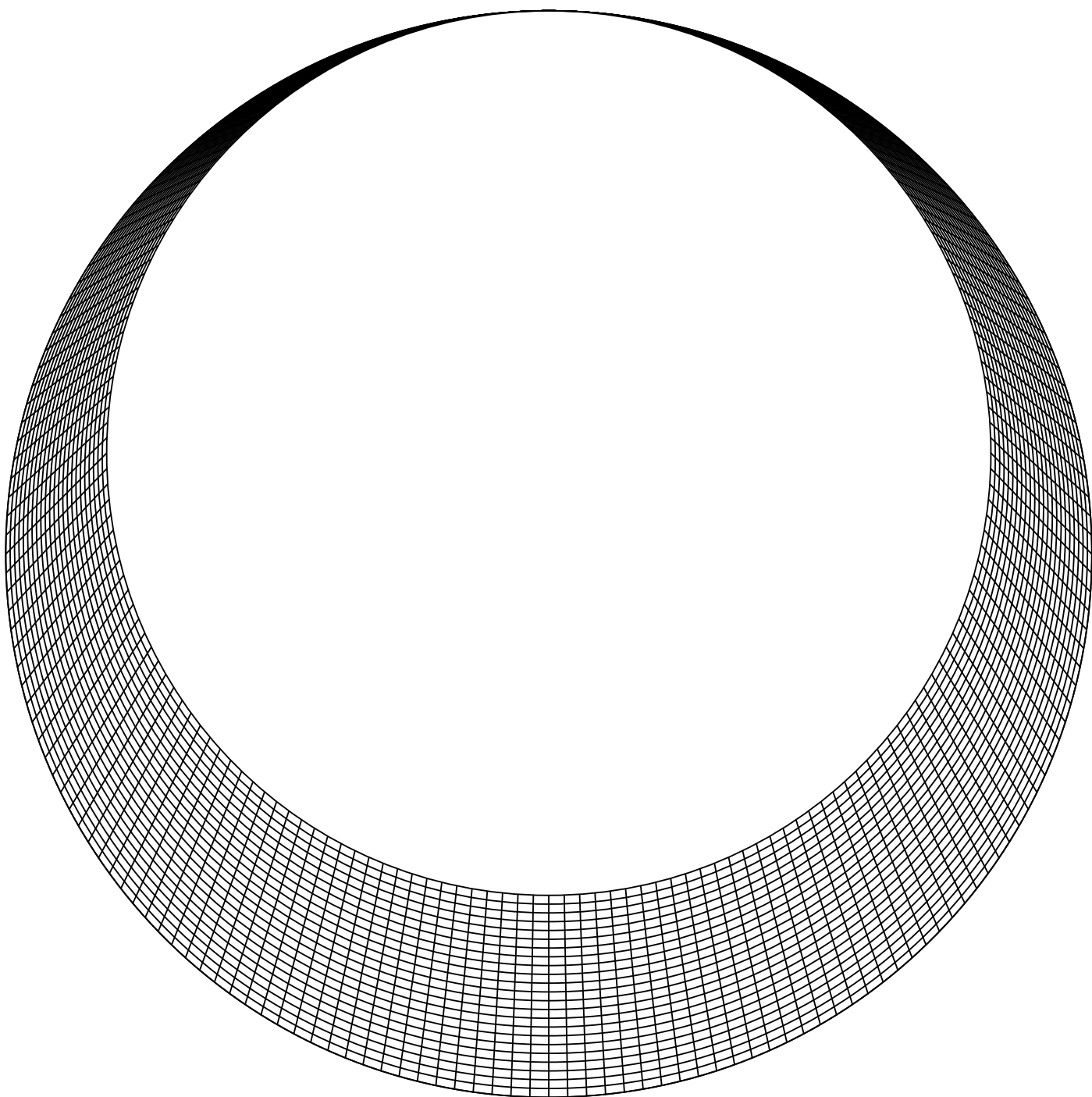
E 38a



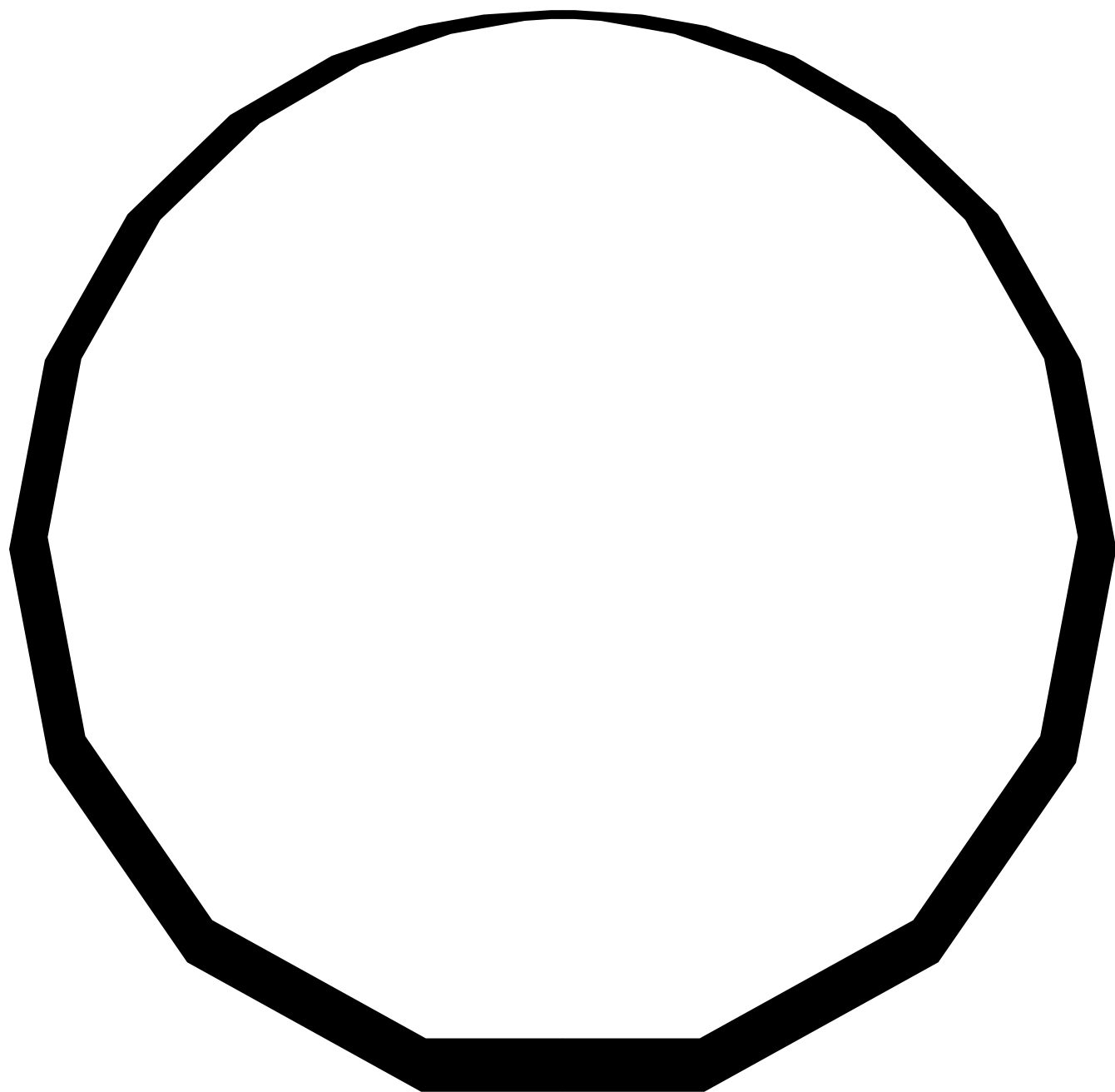
E 38b



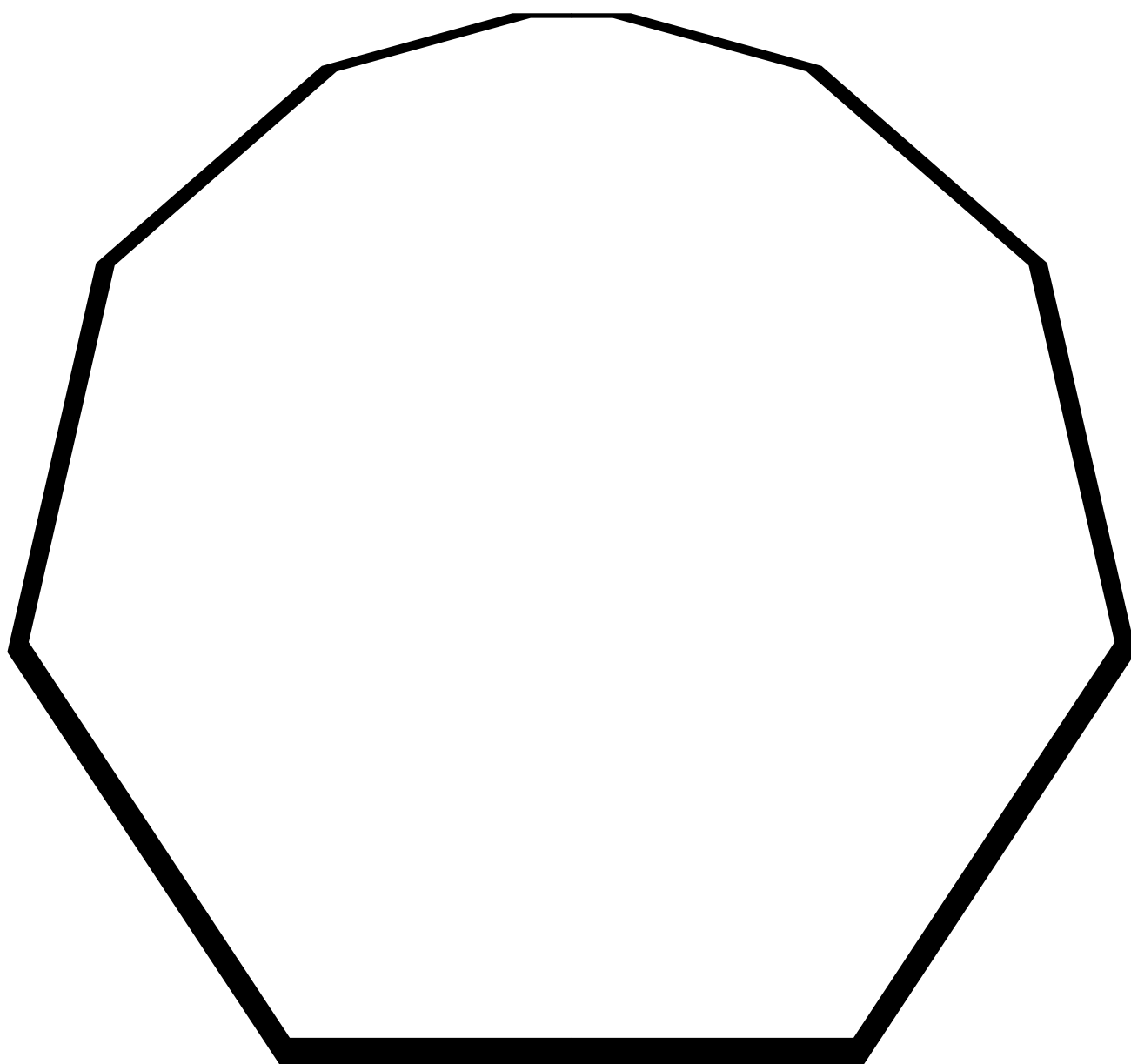
E 38c



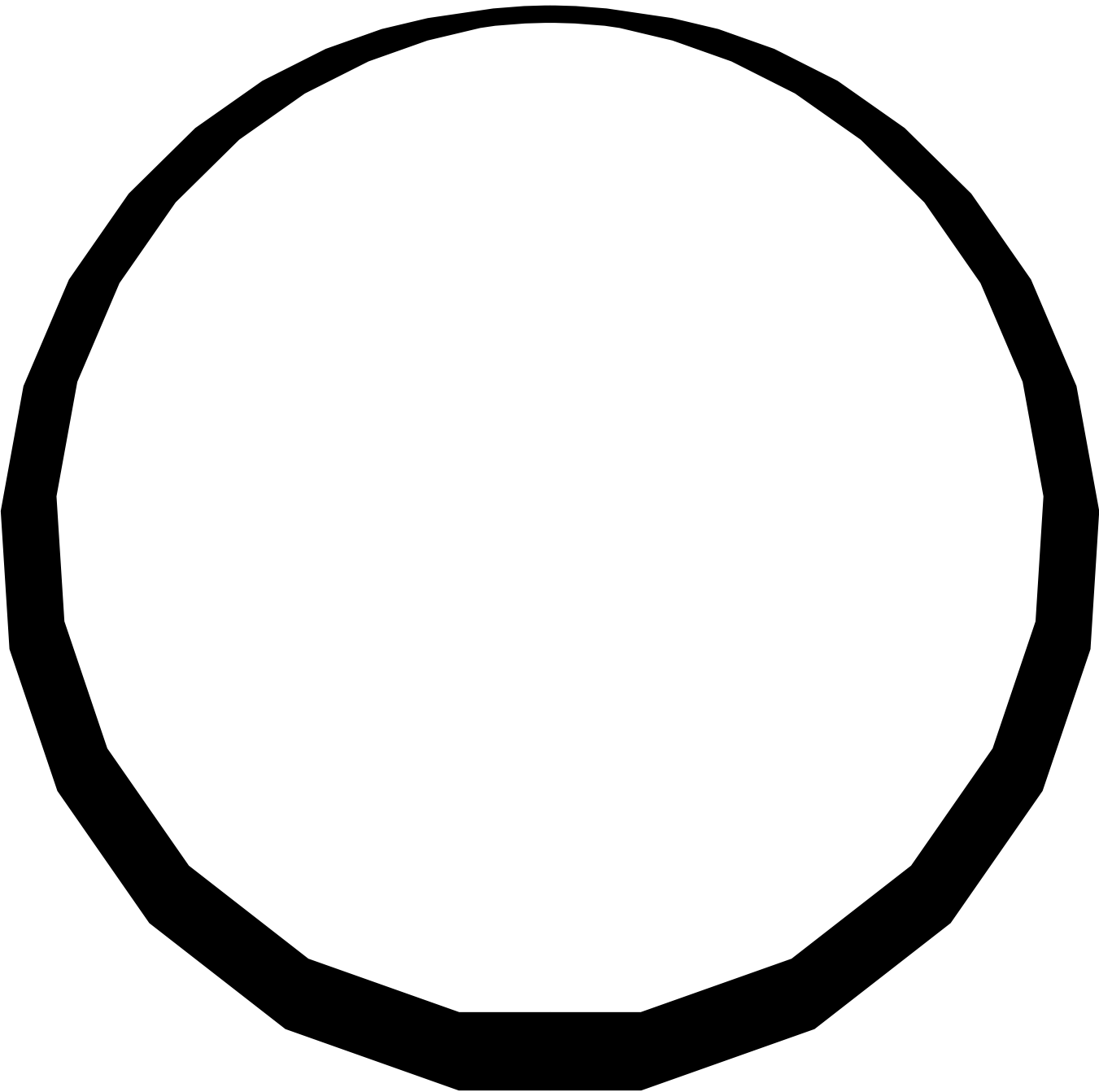
E 39a



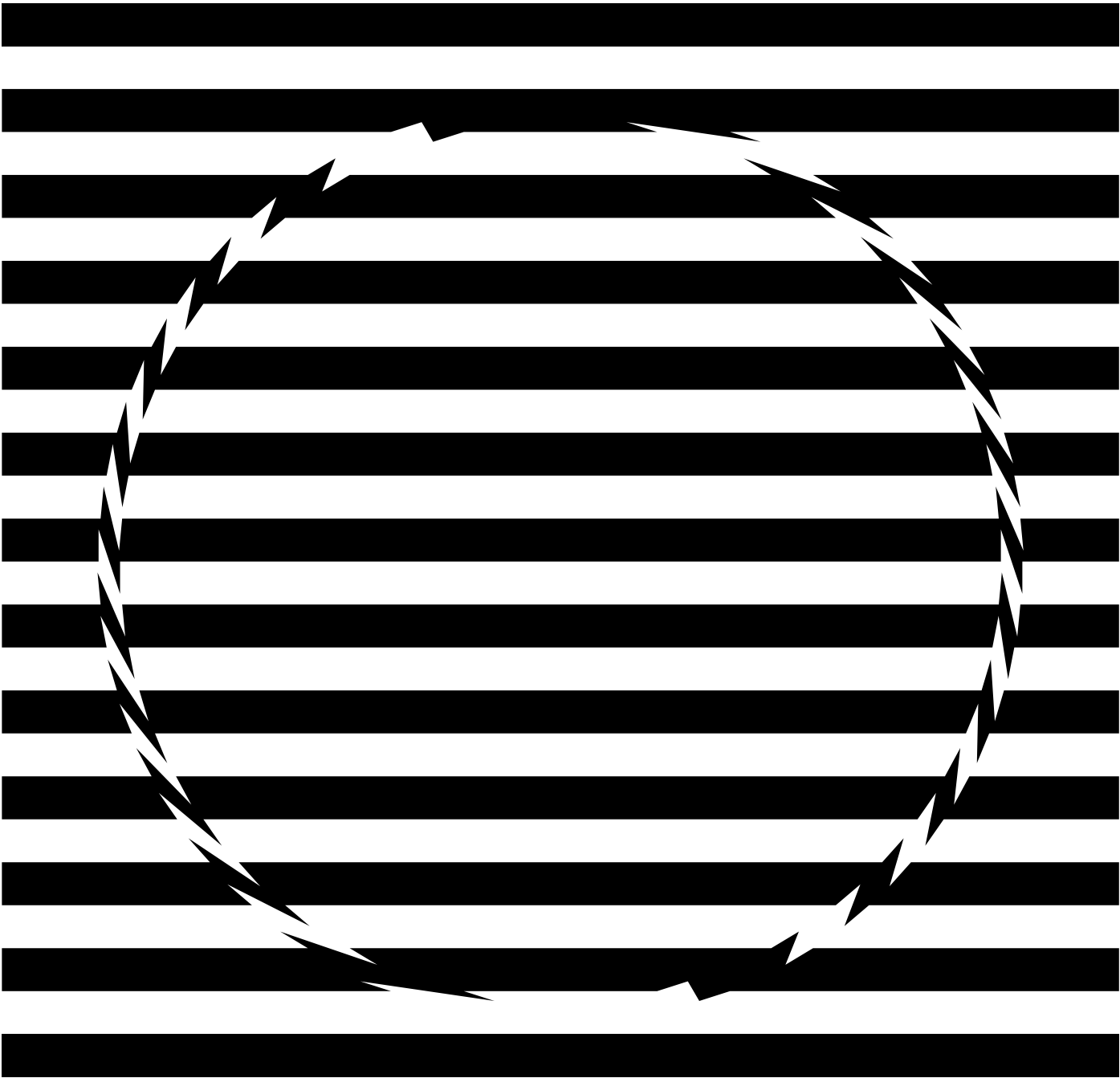
E 39b



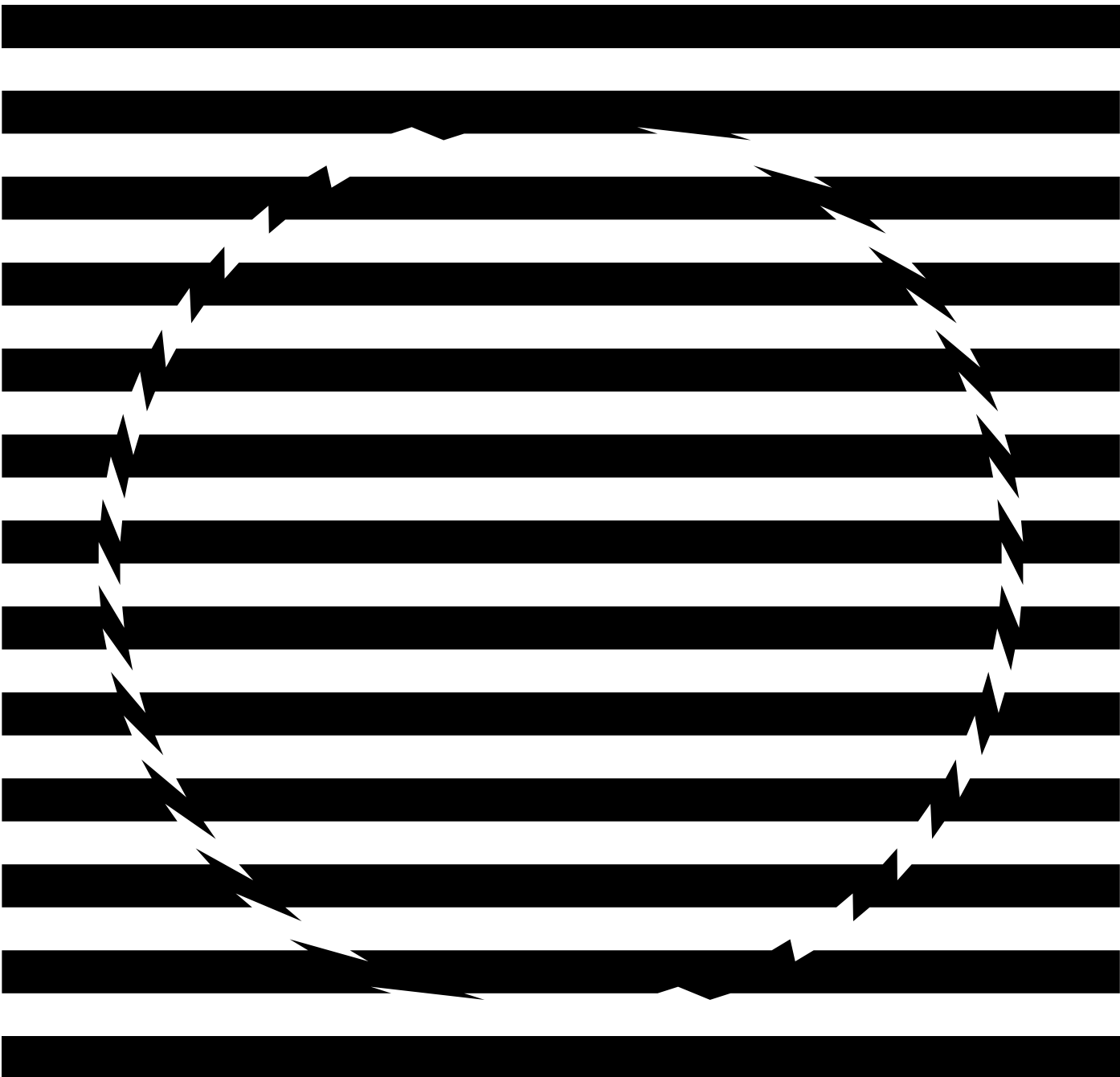
E 39c



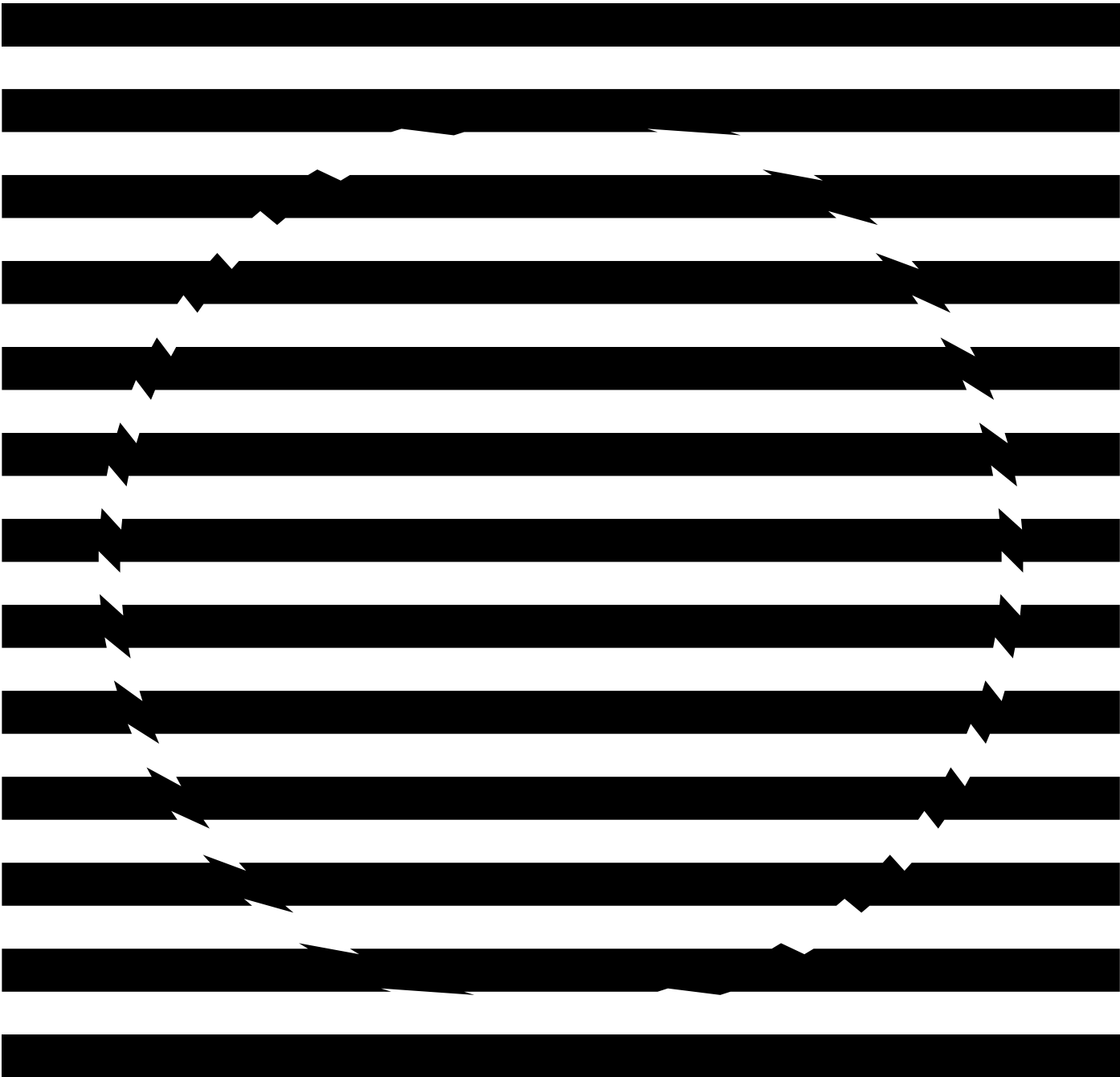
E 40a



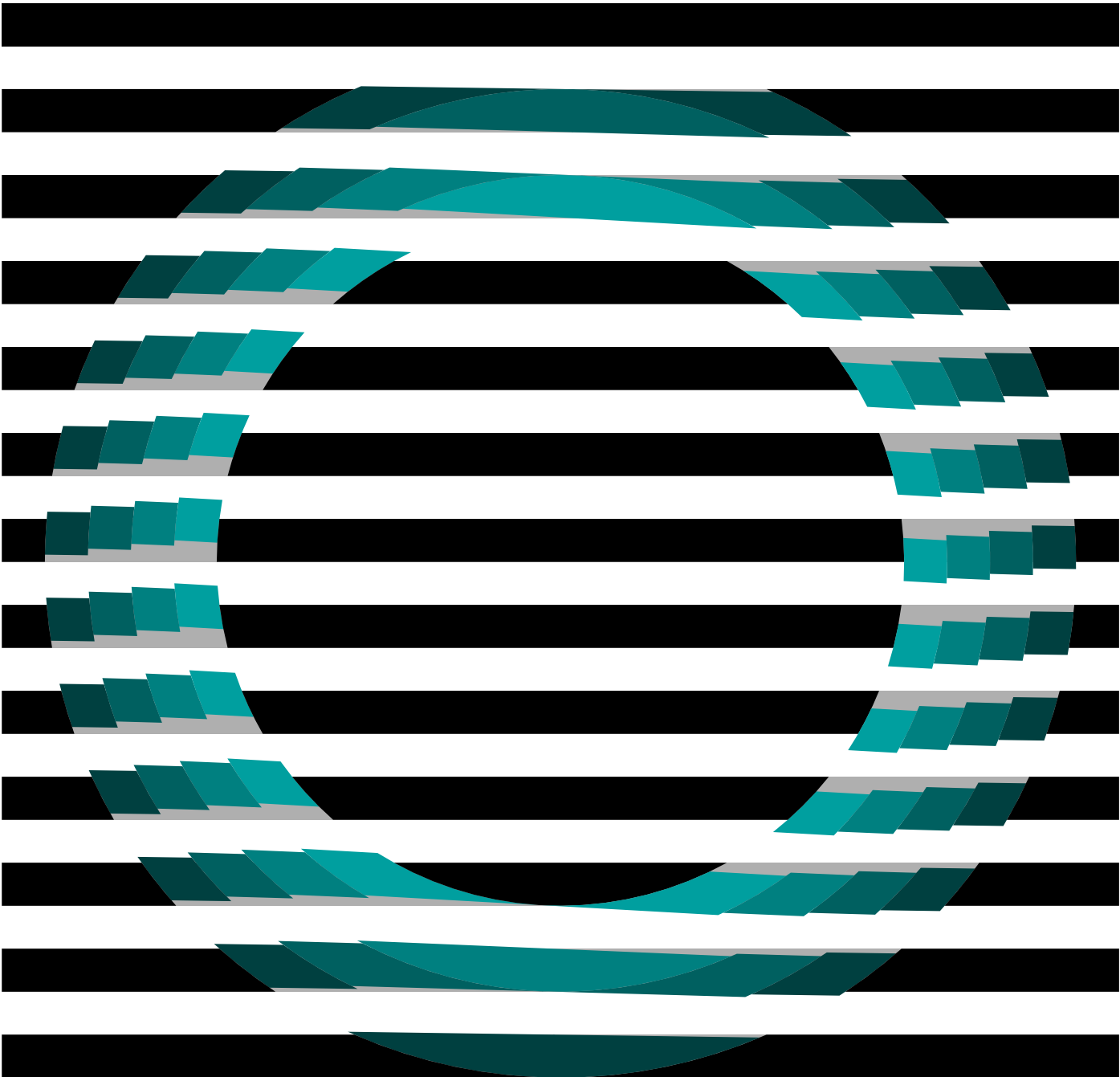
E 40b



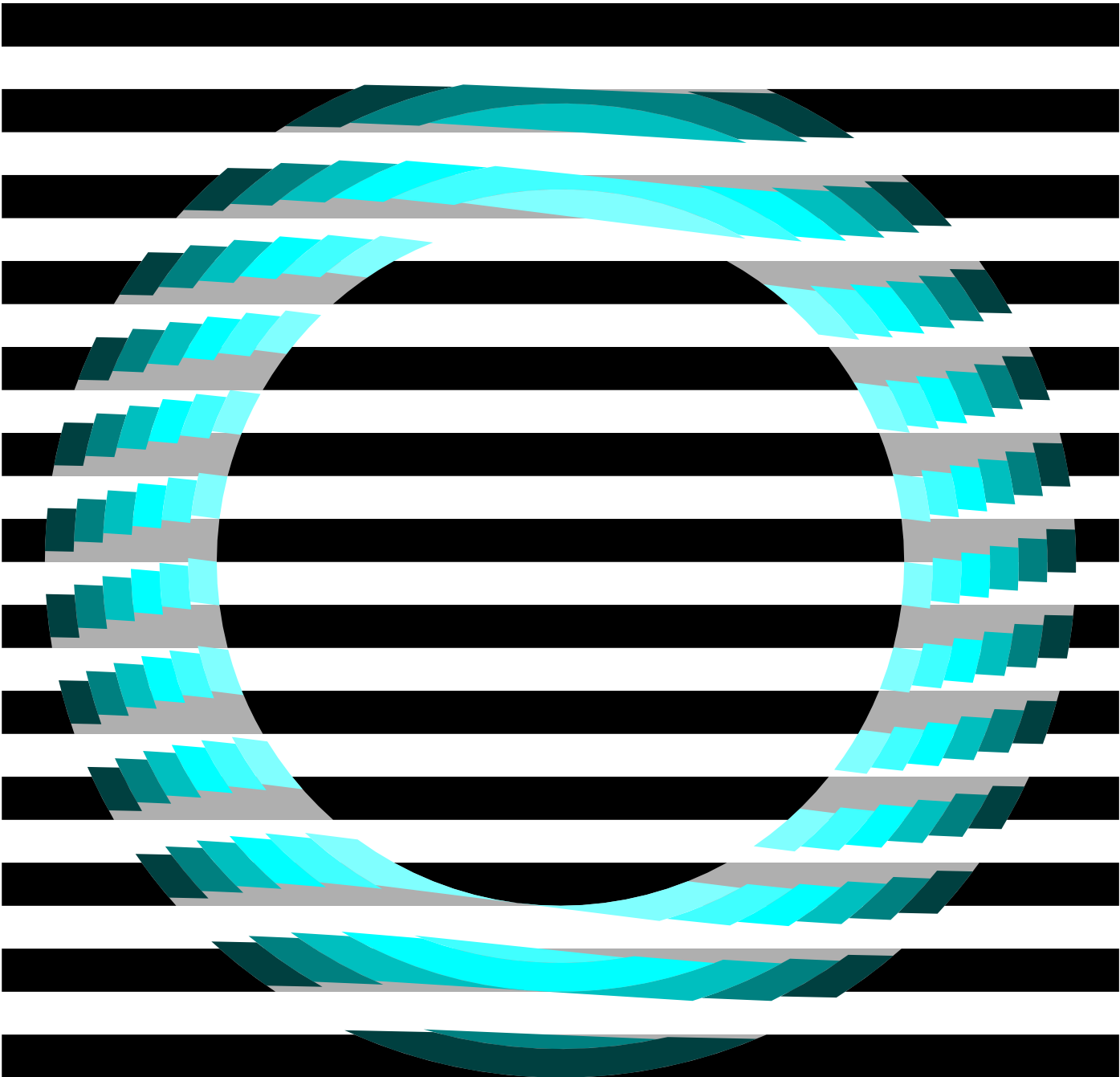
E 40c



E 41a



E 41b



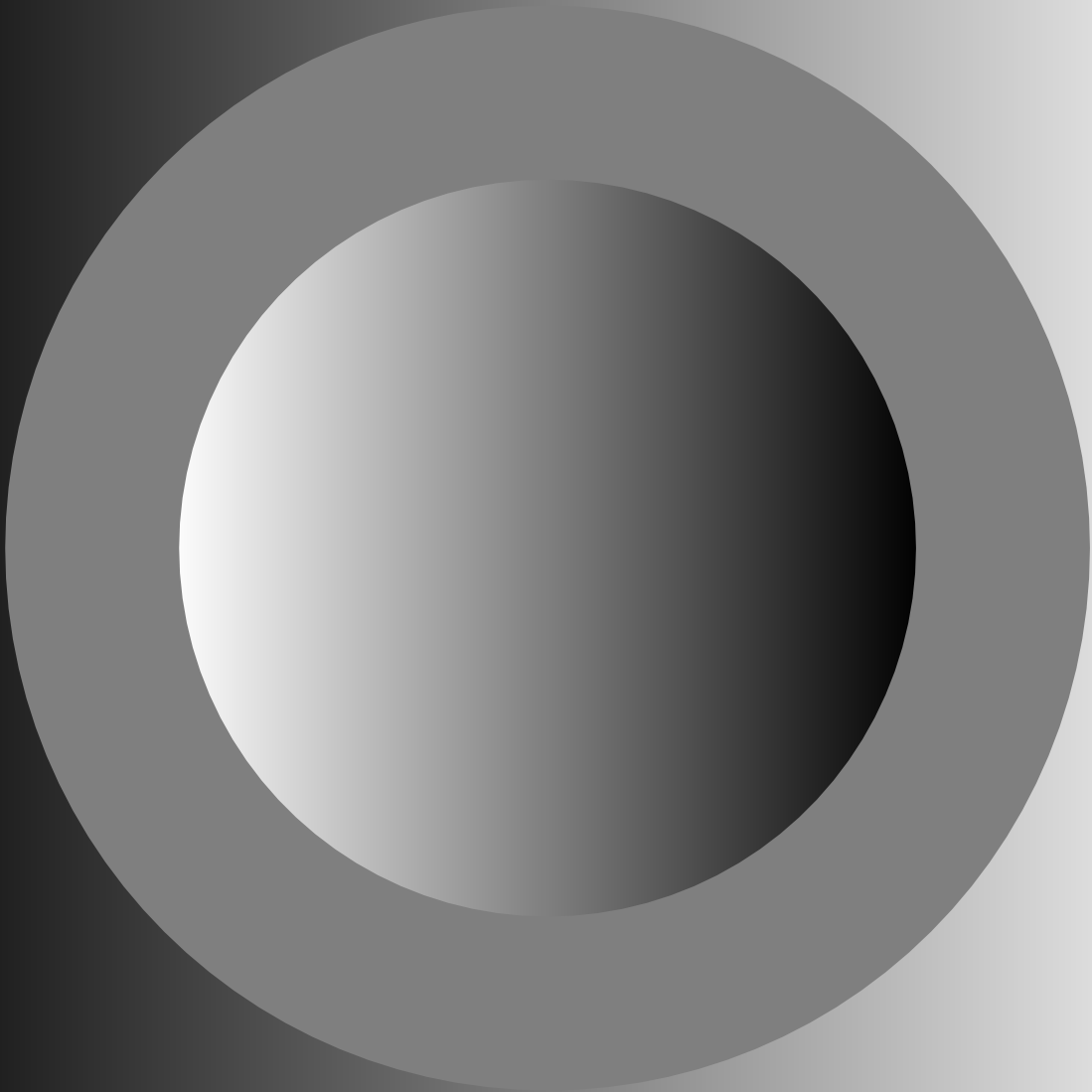
E 41c



E 42a



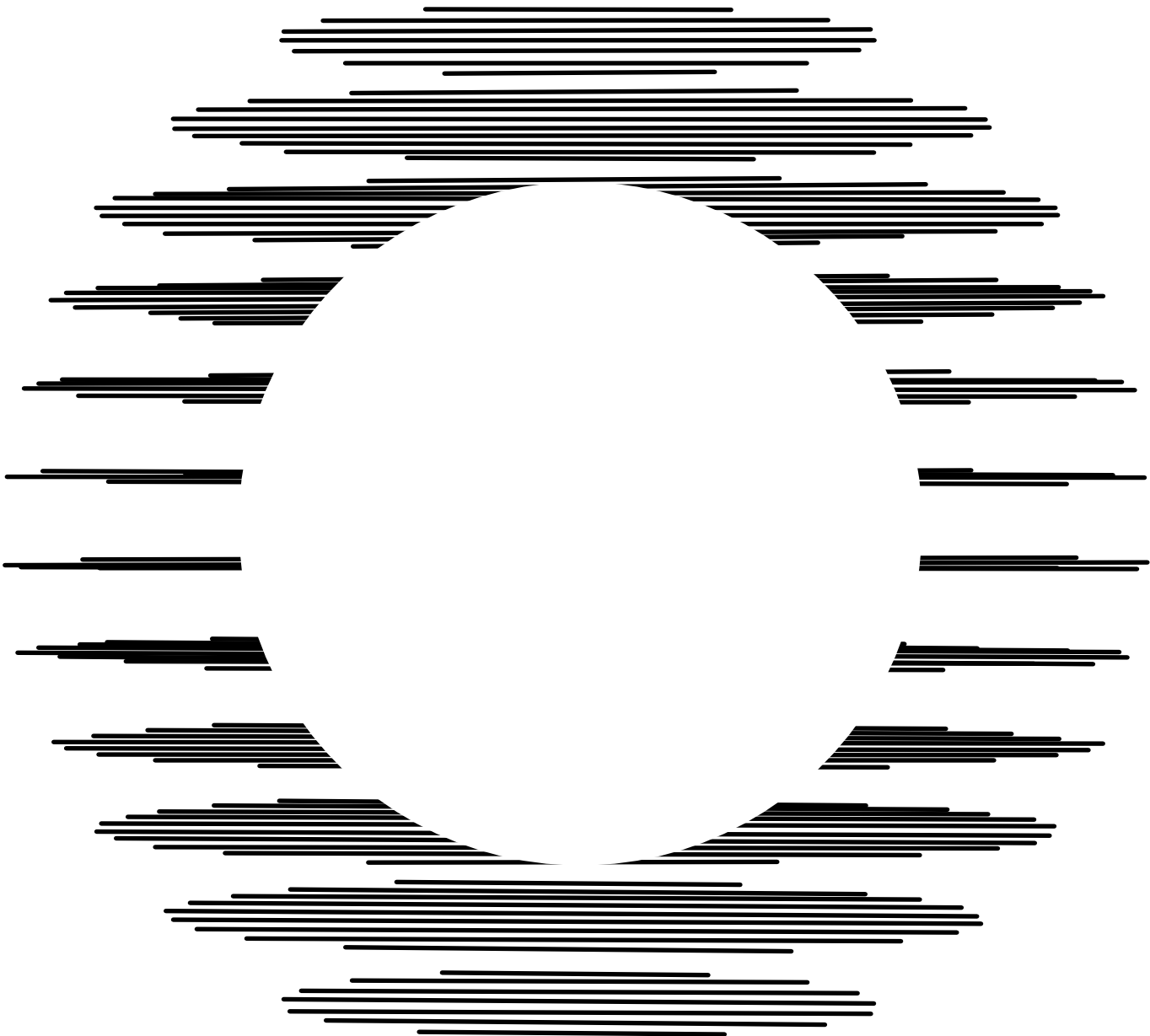
E 42b



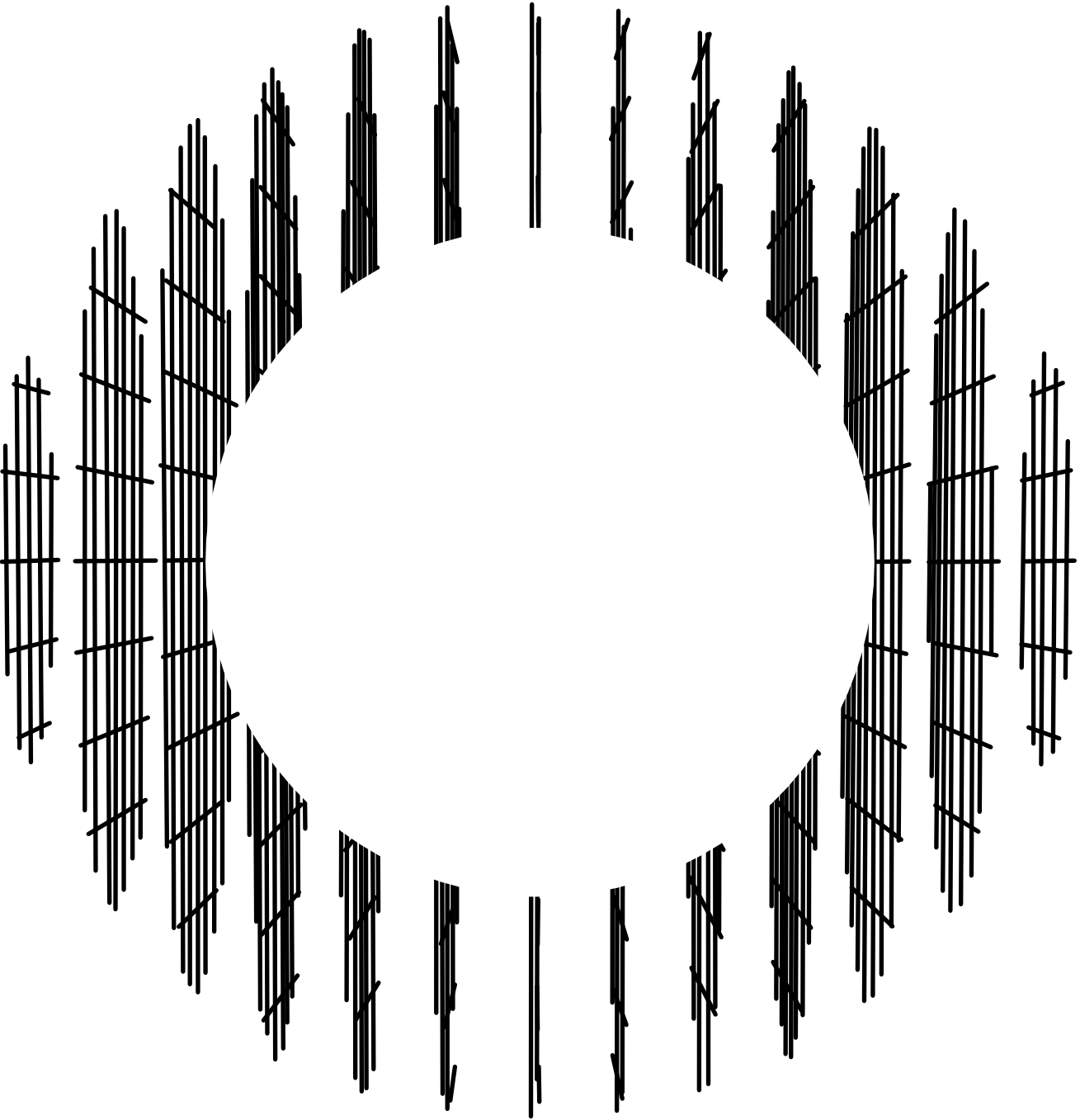
E 42c



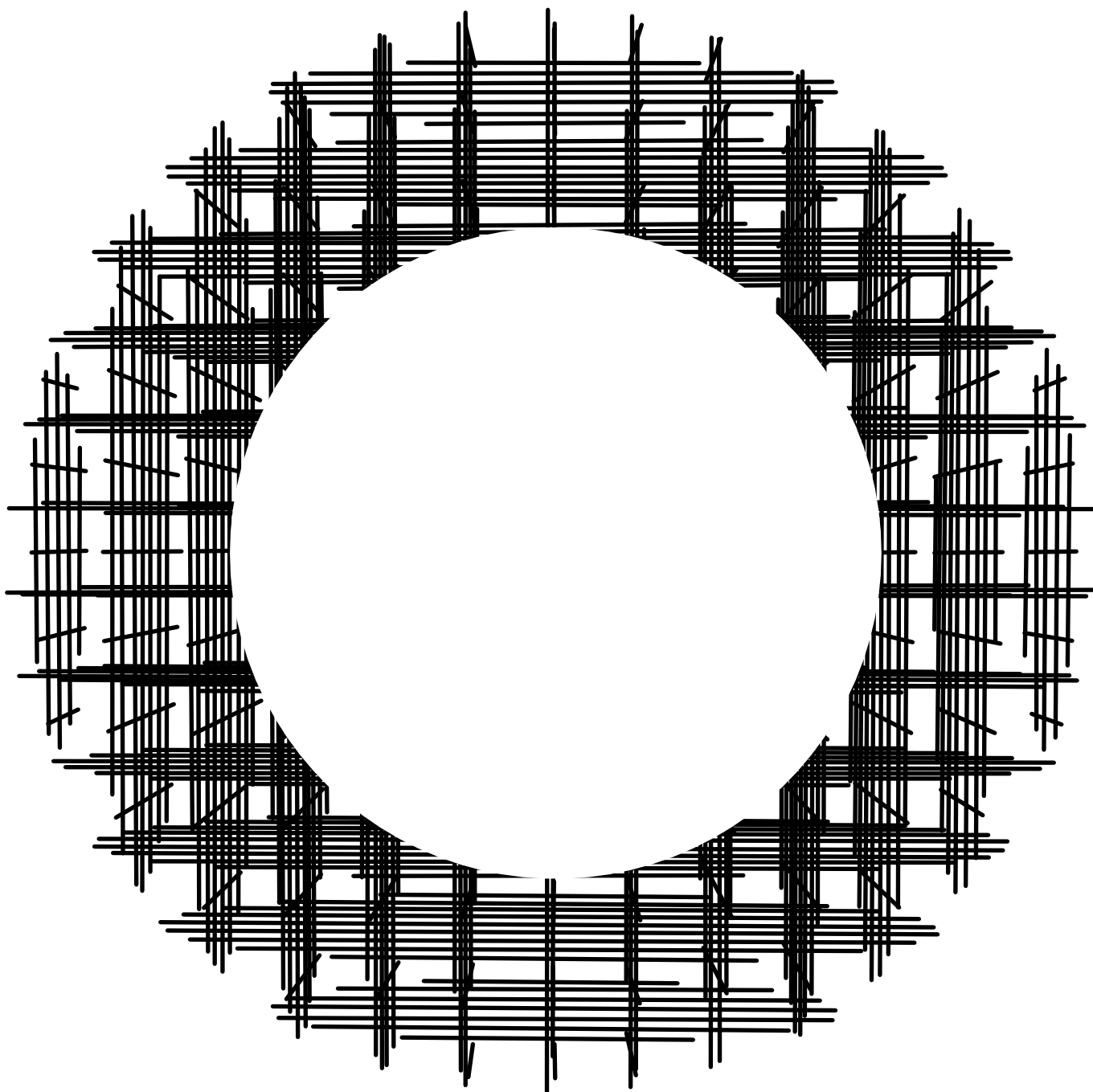
E 43a



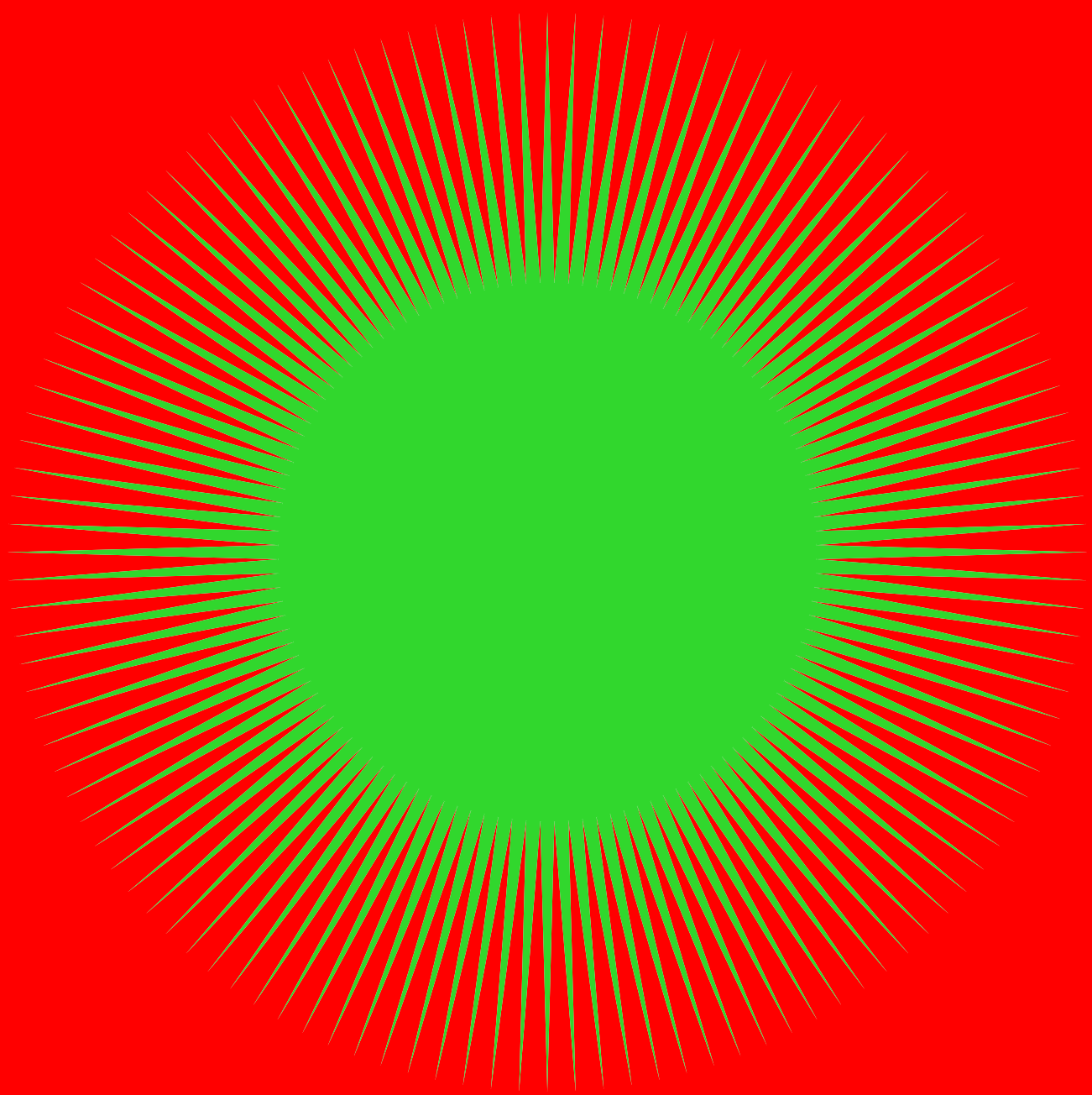
E 43b



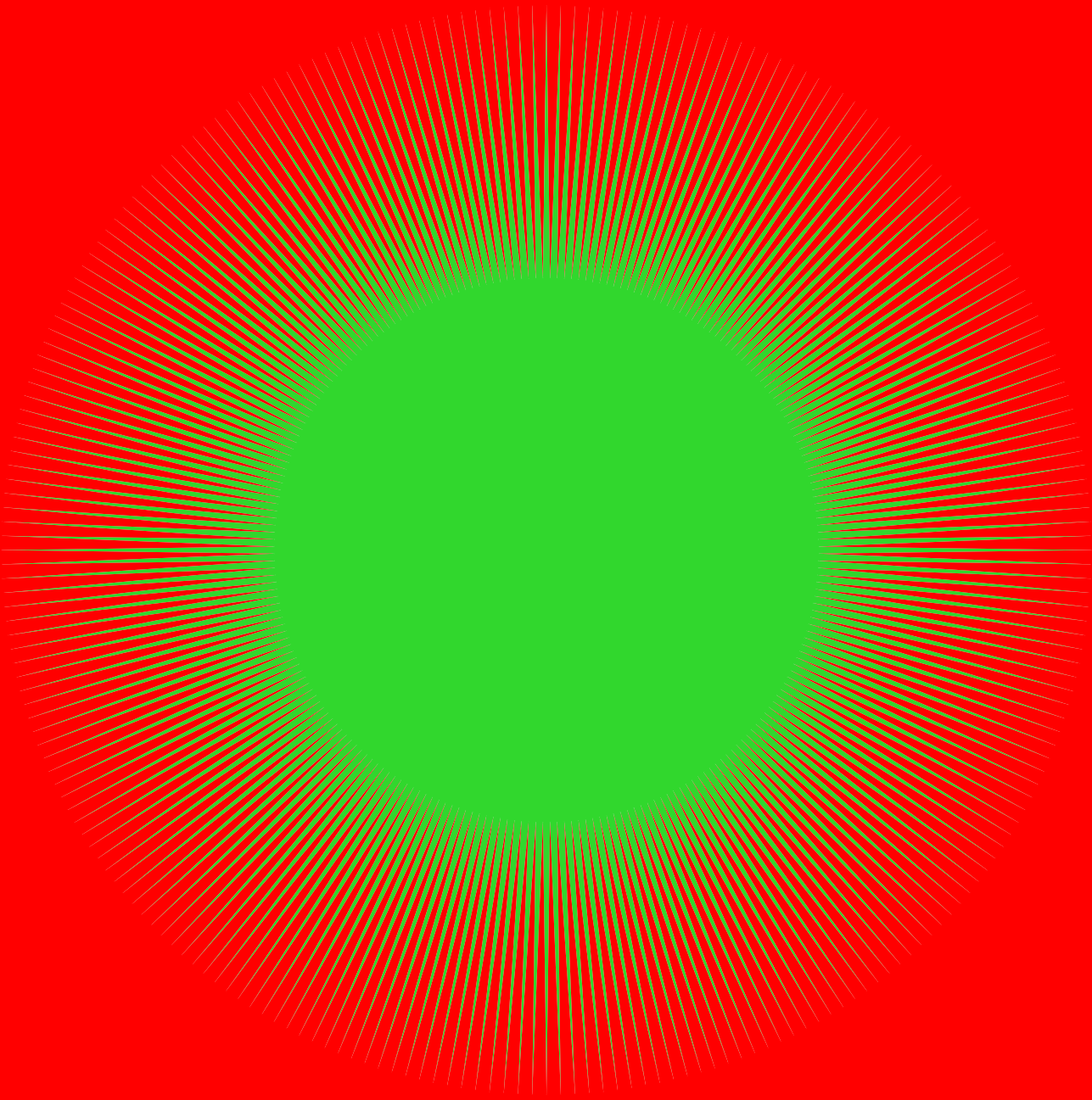
E 43c



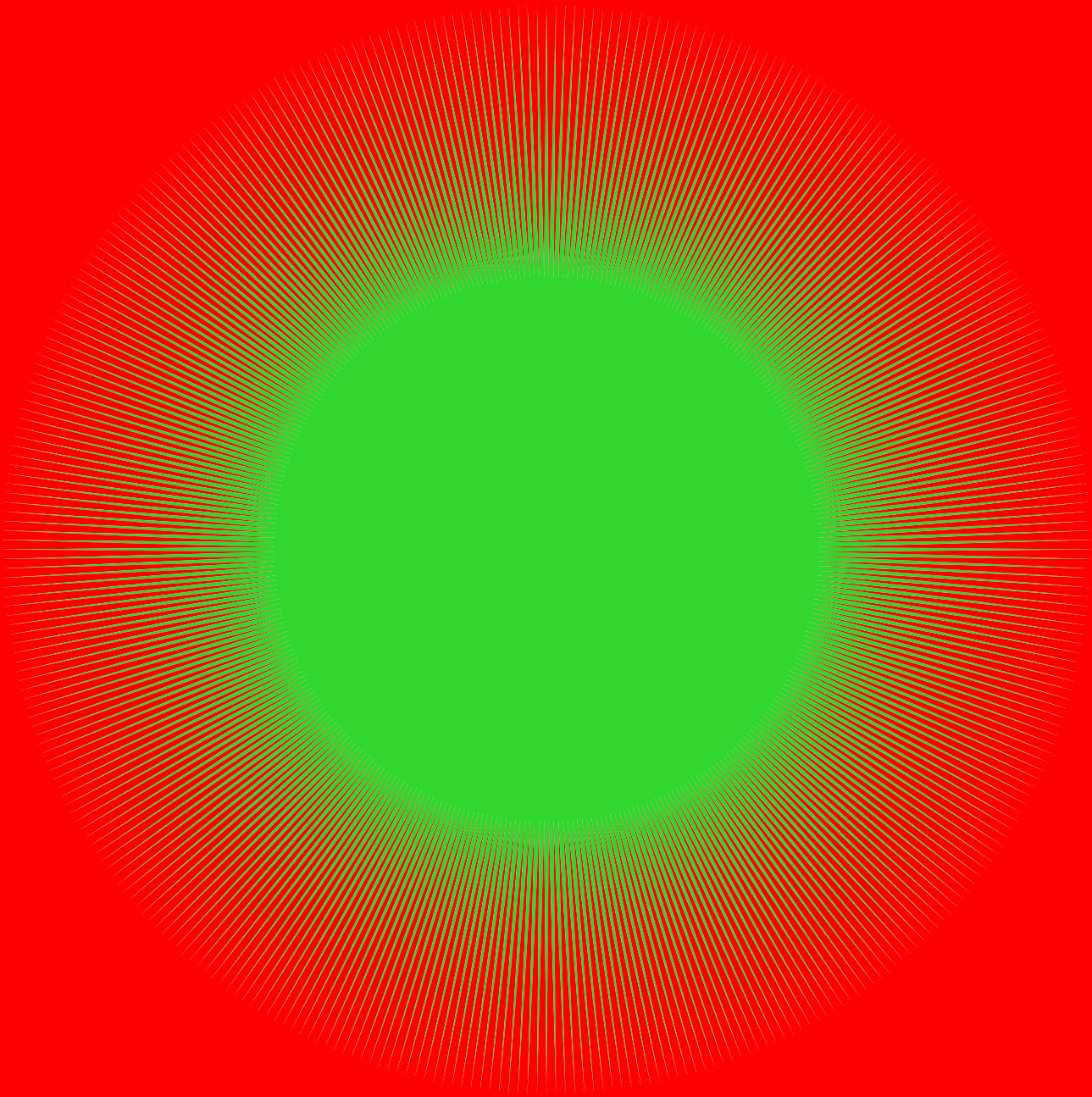
E 44a



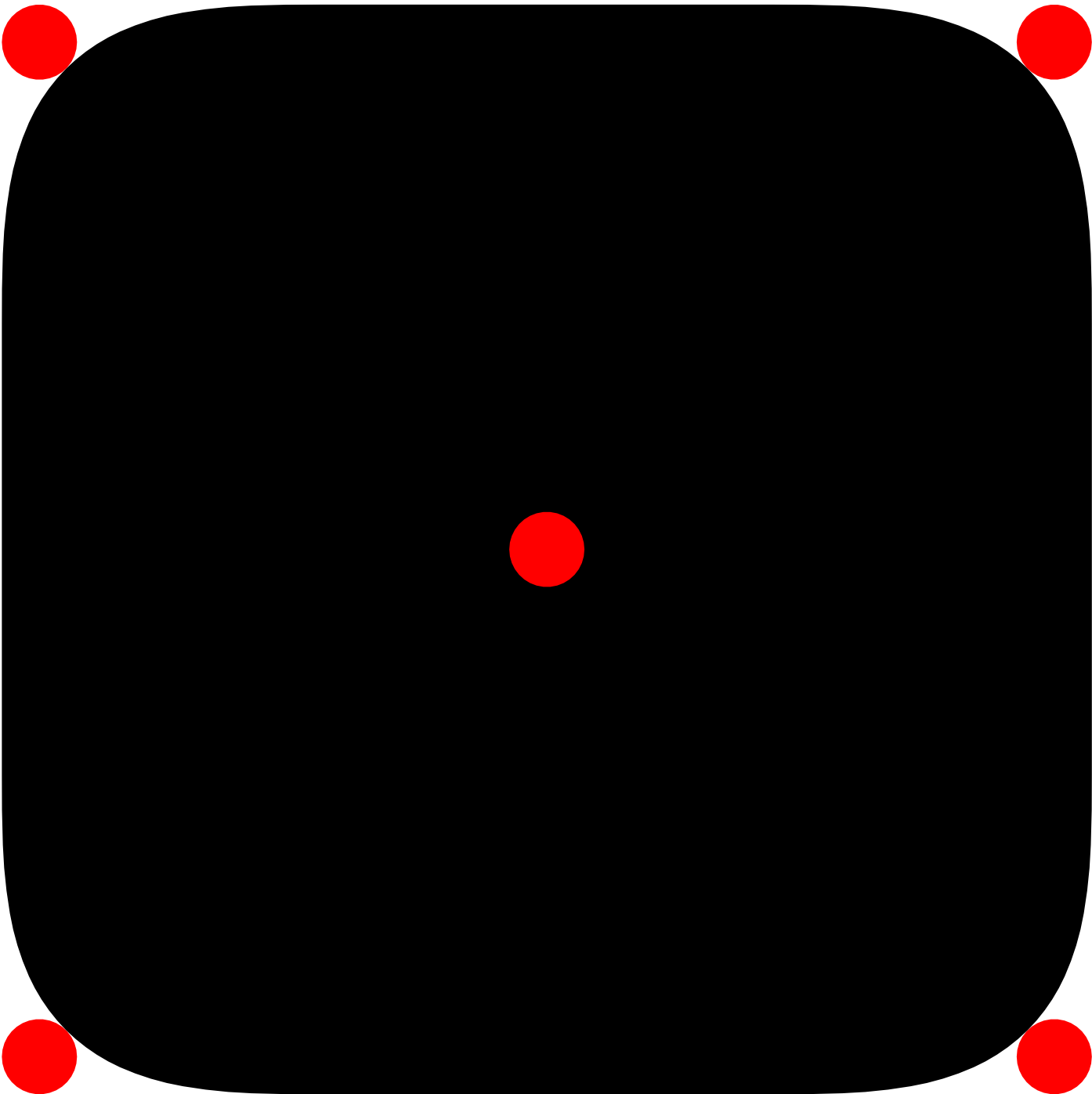
E 44b



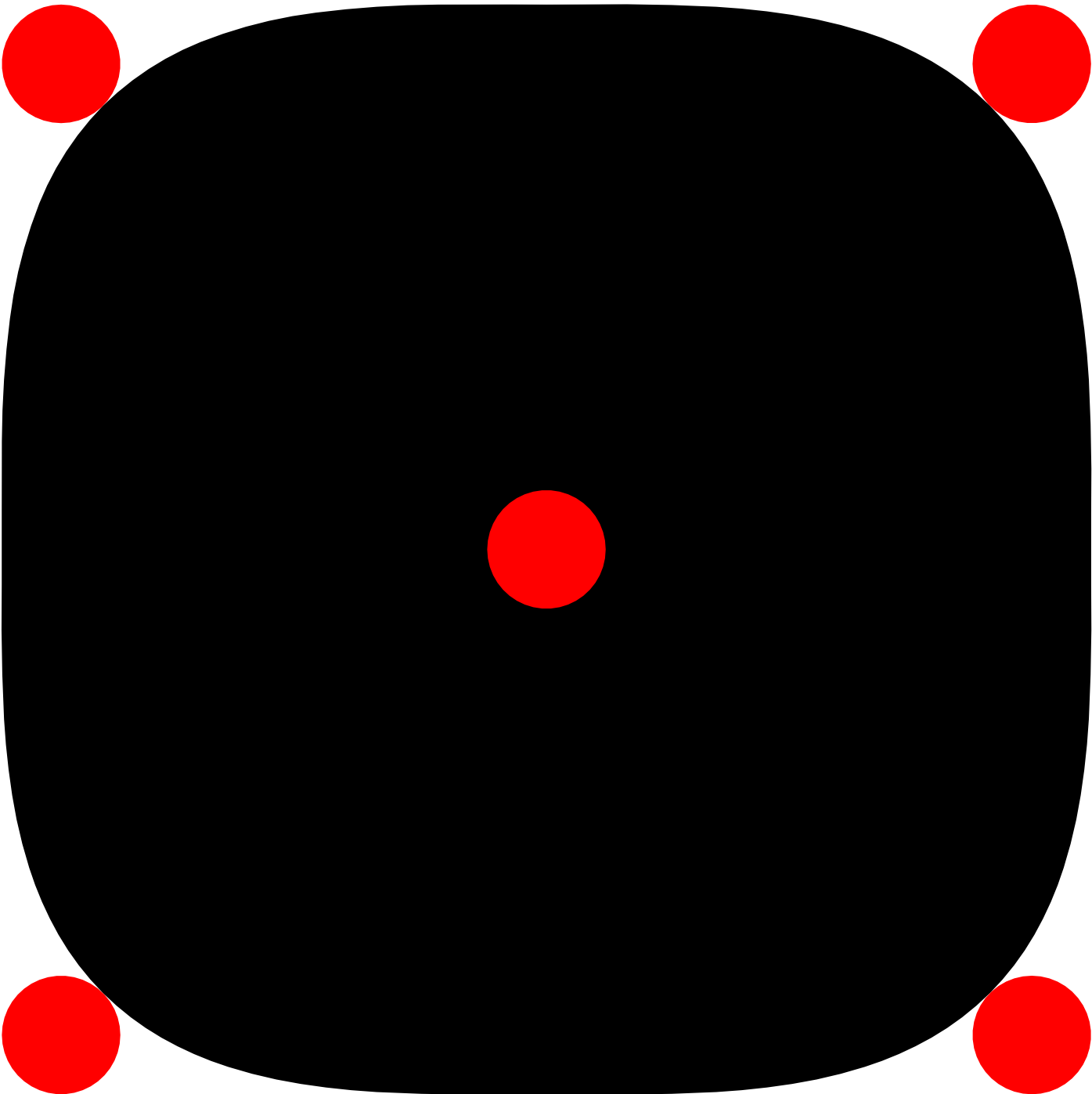
E 44c



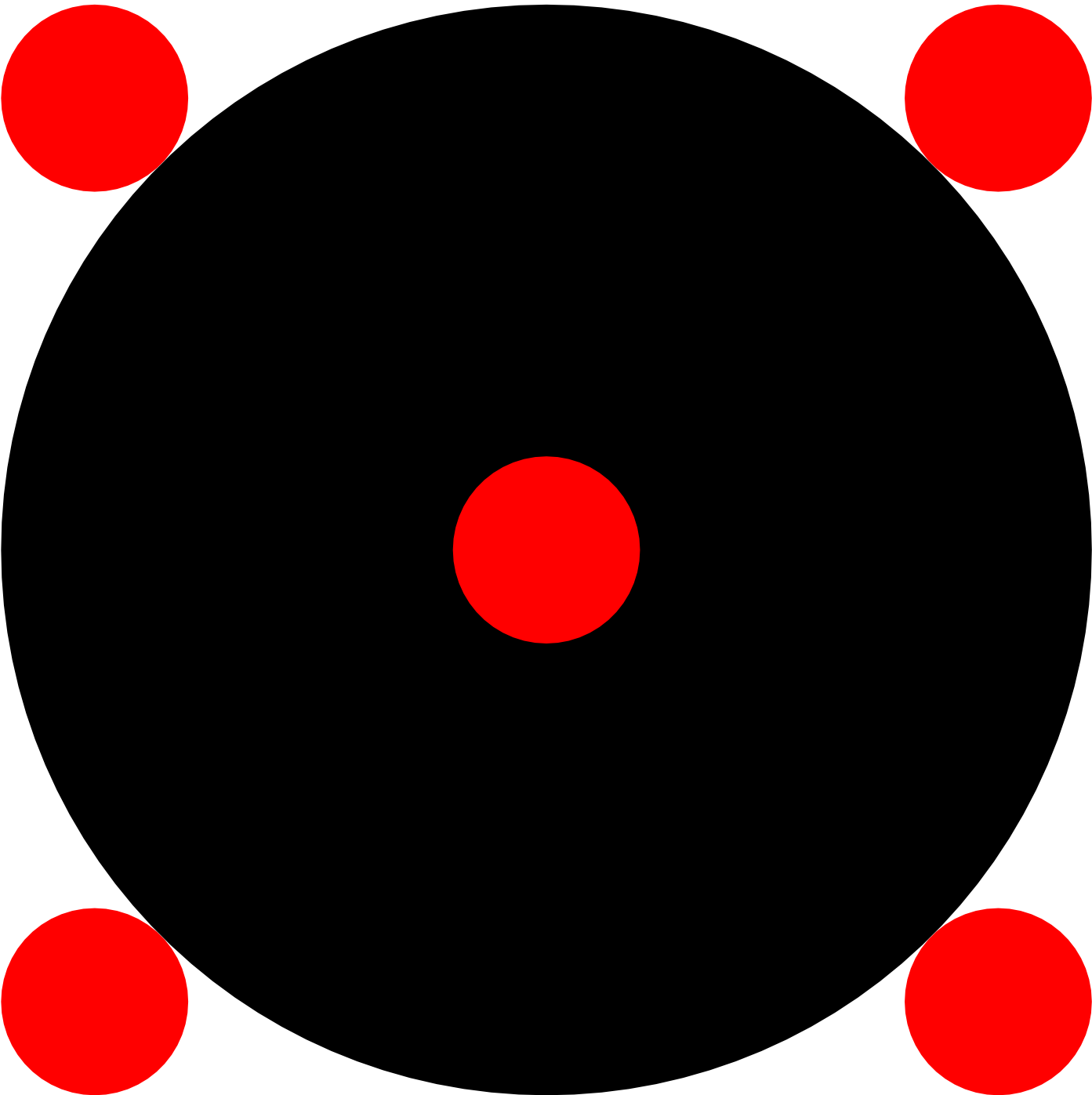
E 45a



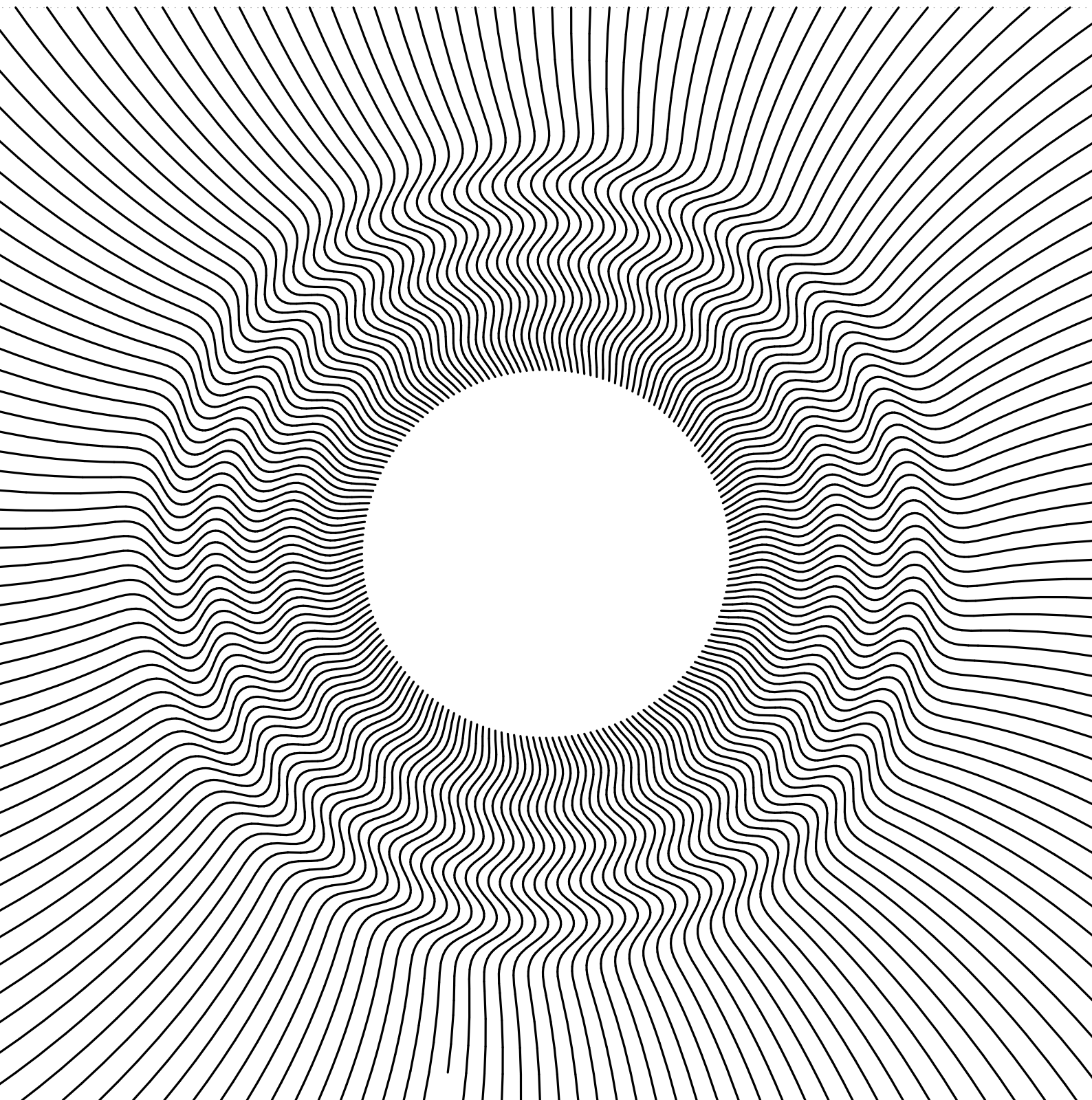
E 45b



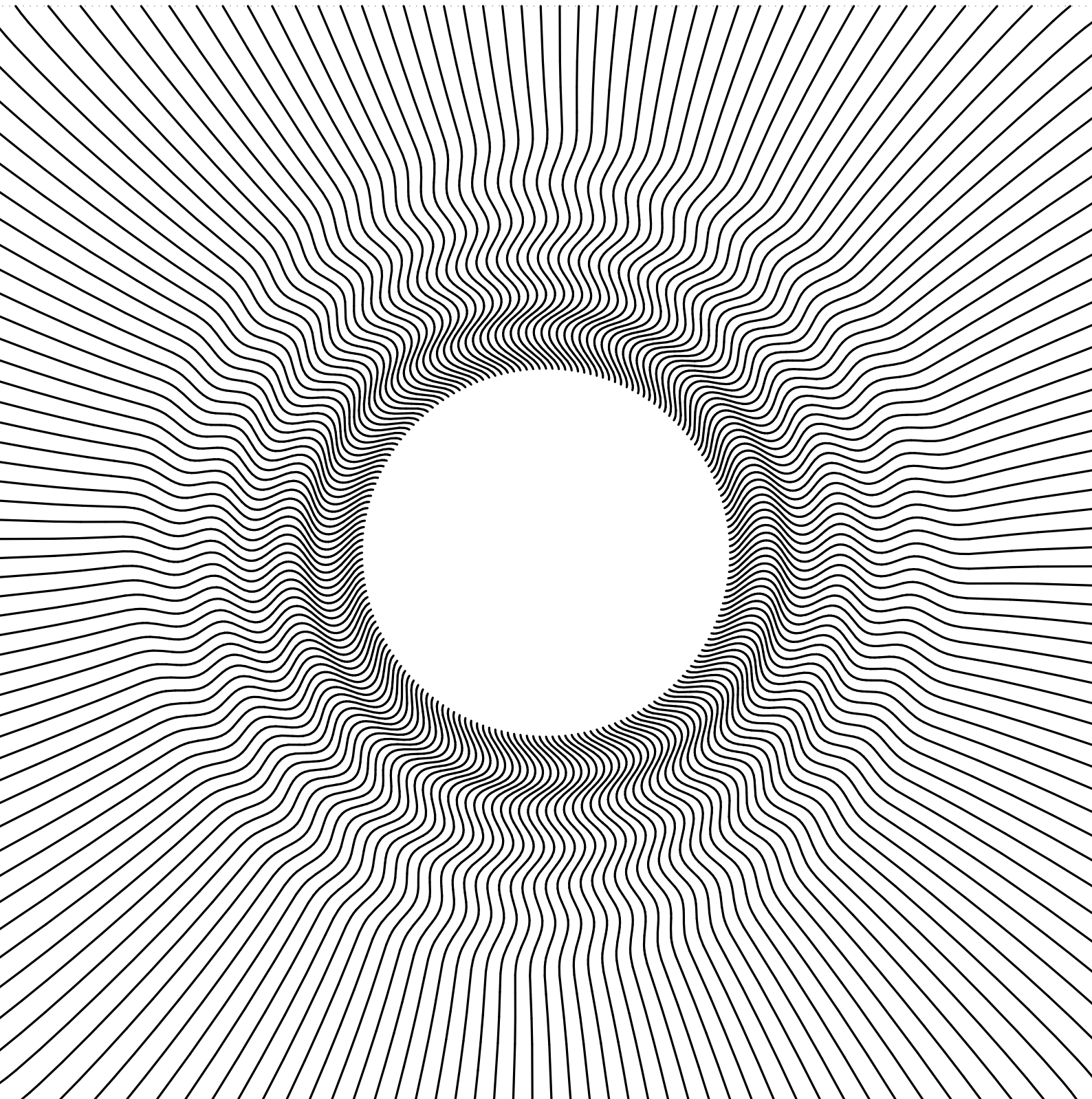
E 45c



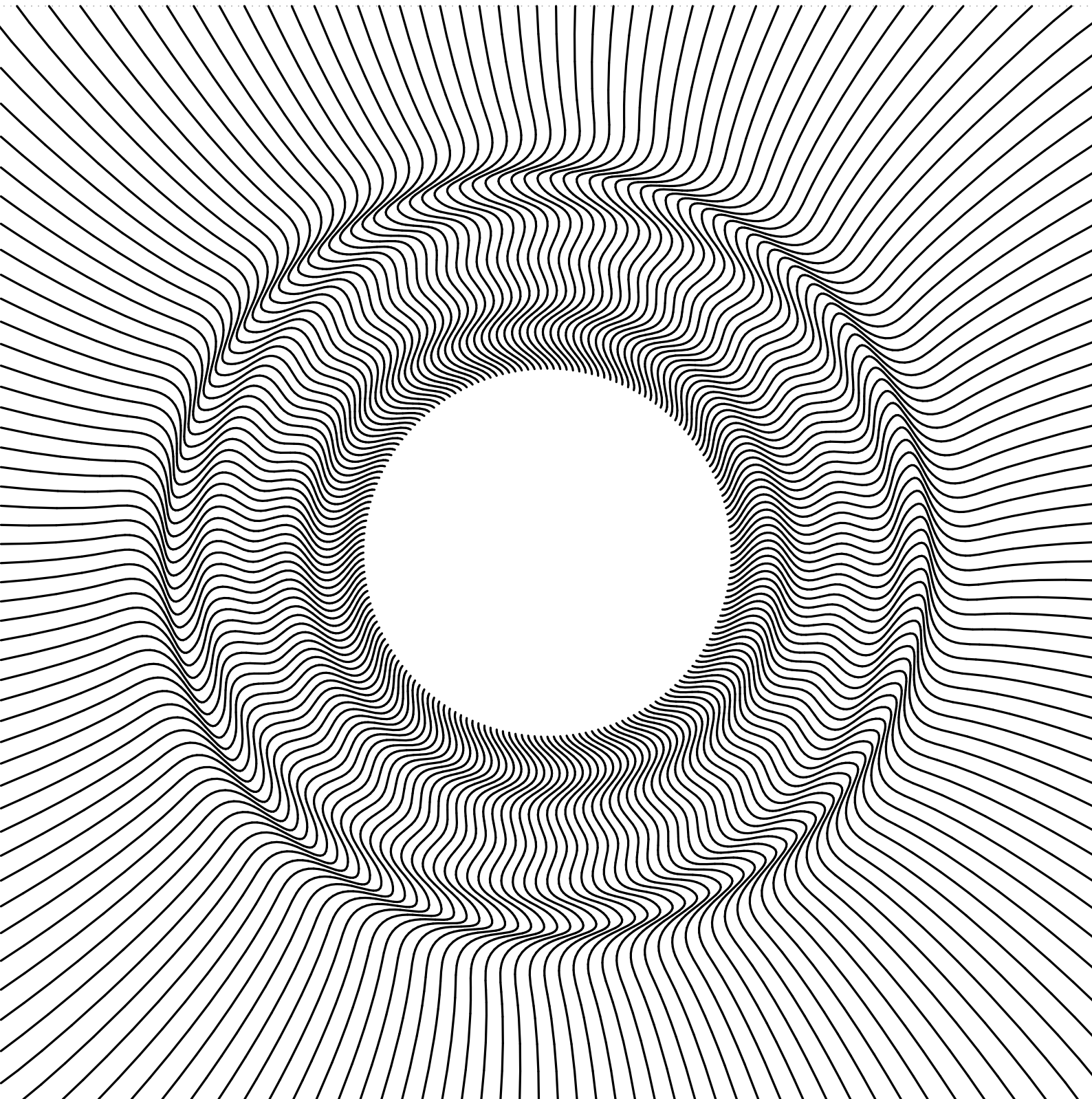
E 46a



E 46b



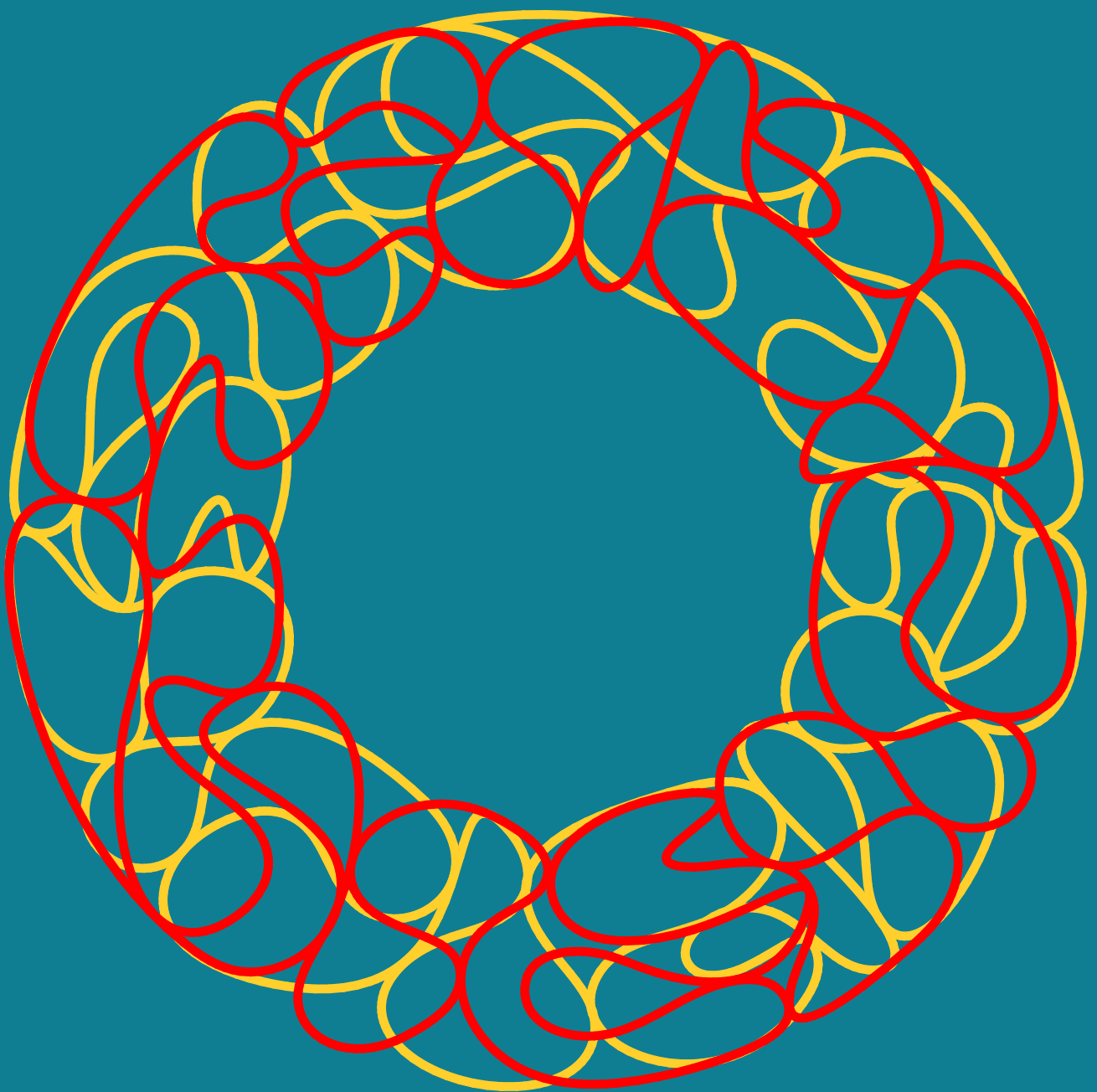
E 46c



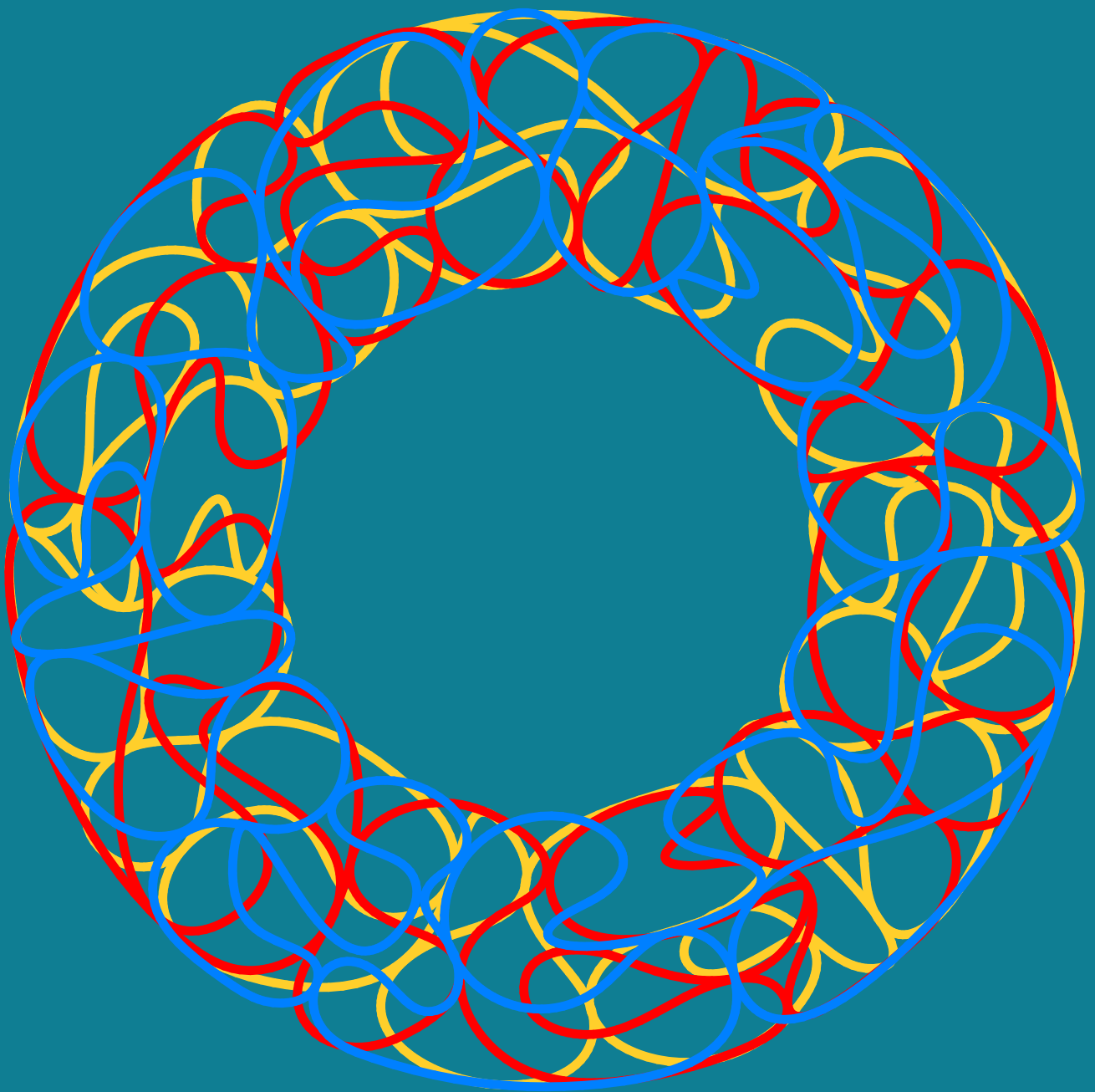
E 47a



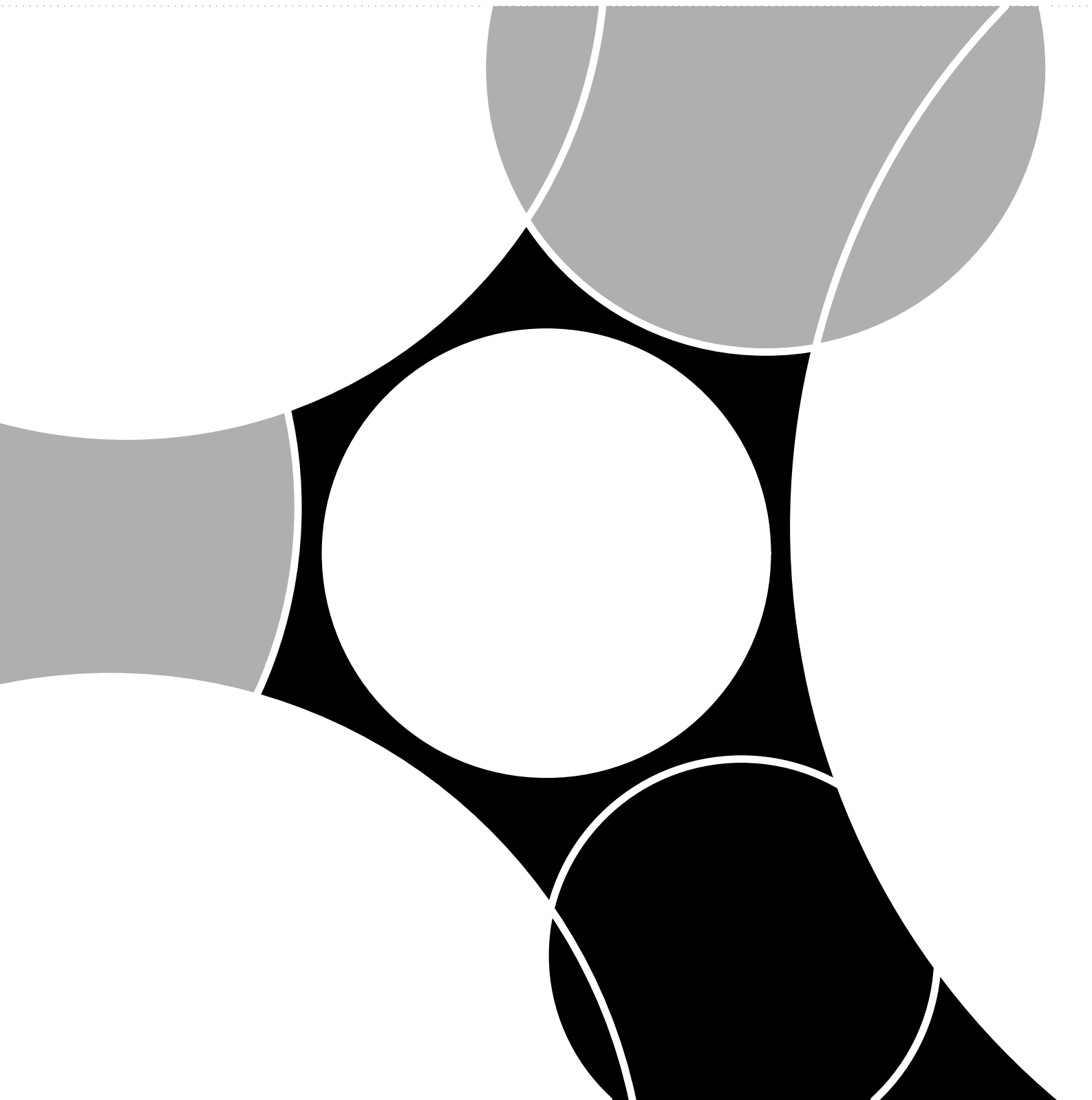
E 47b



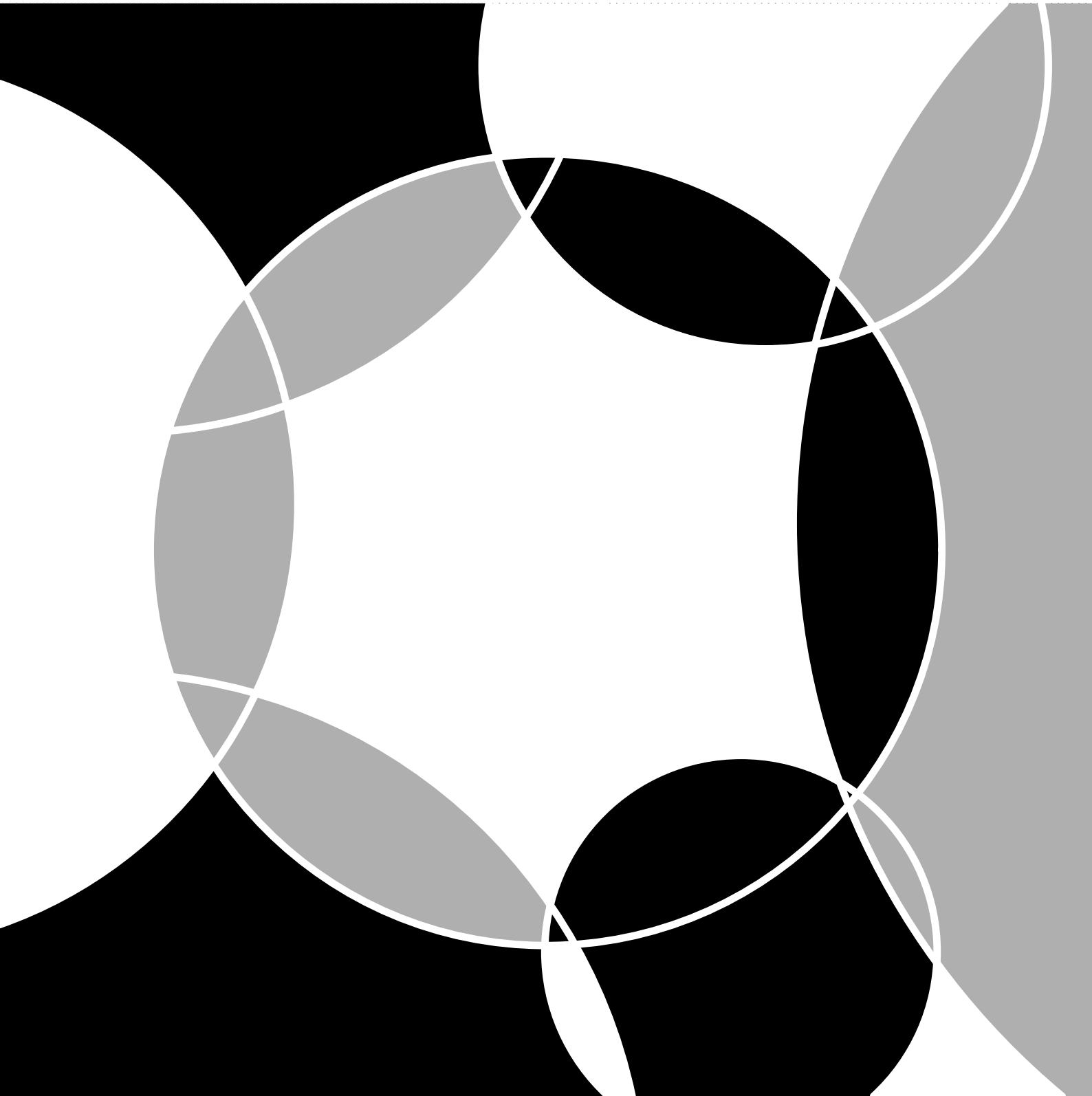
E 47c



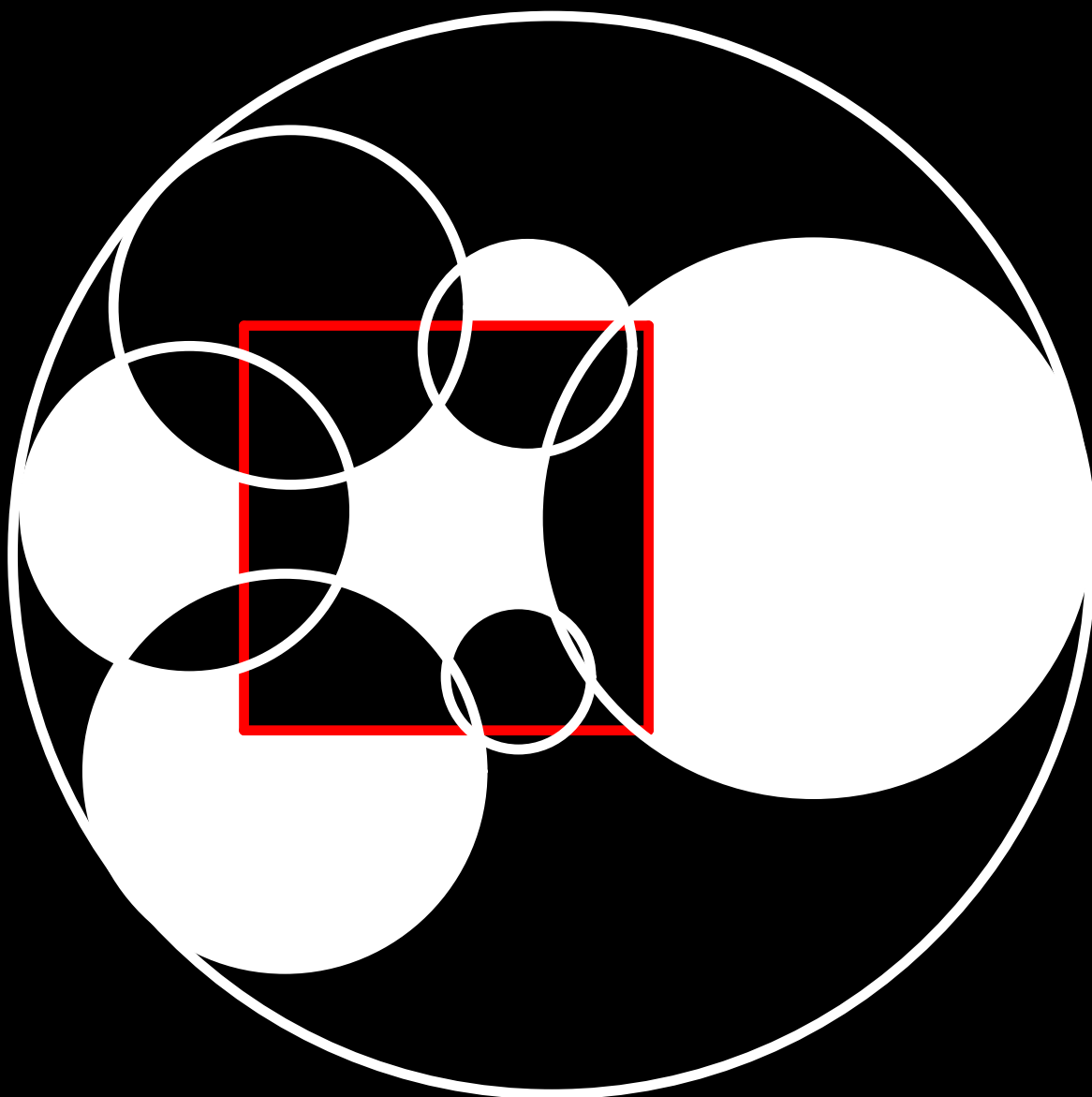
E 48a



E 48b



E 48c



E 49a



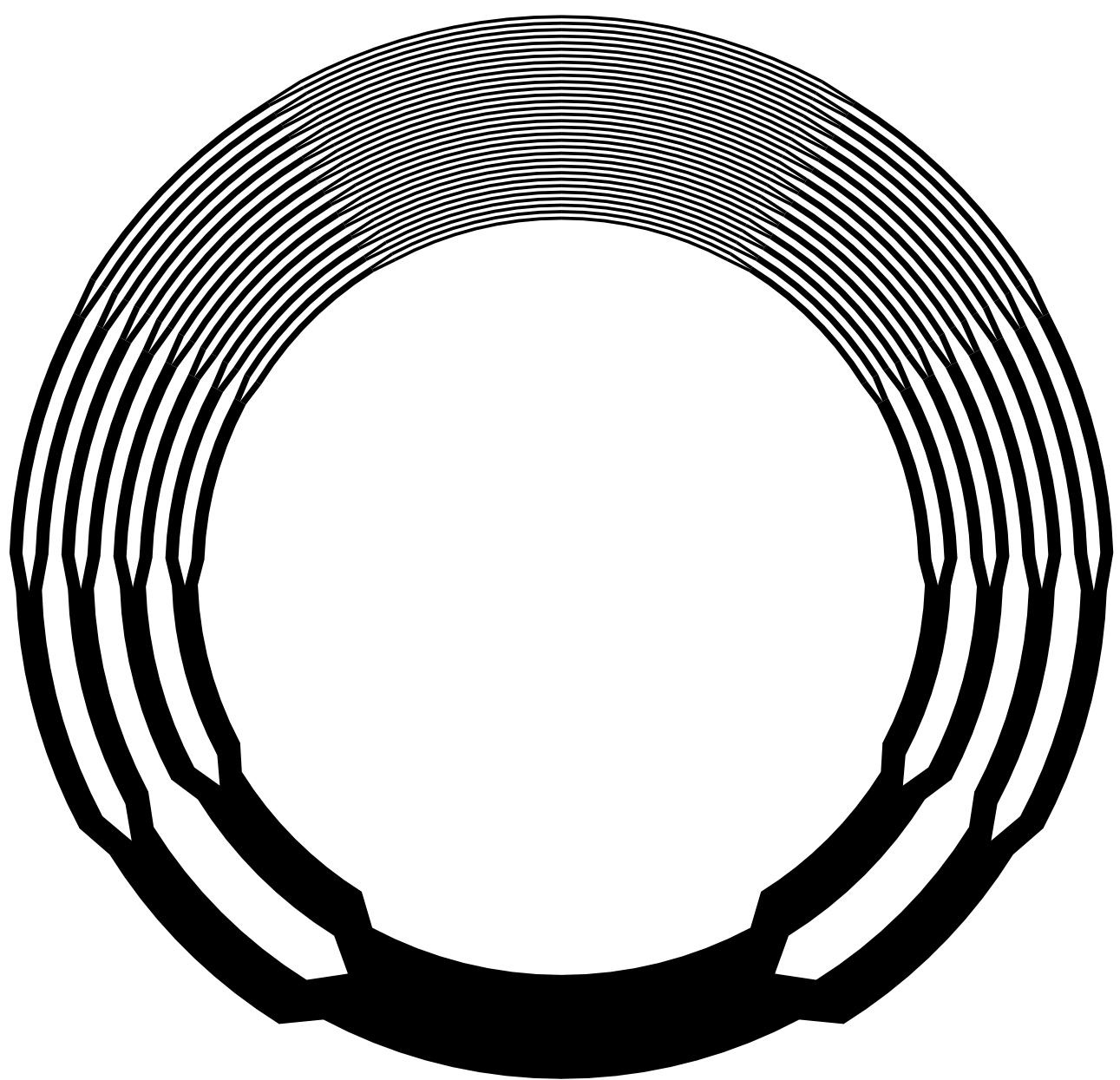
E 49b



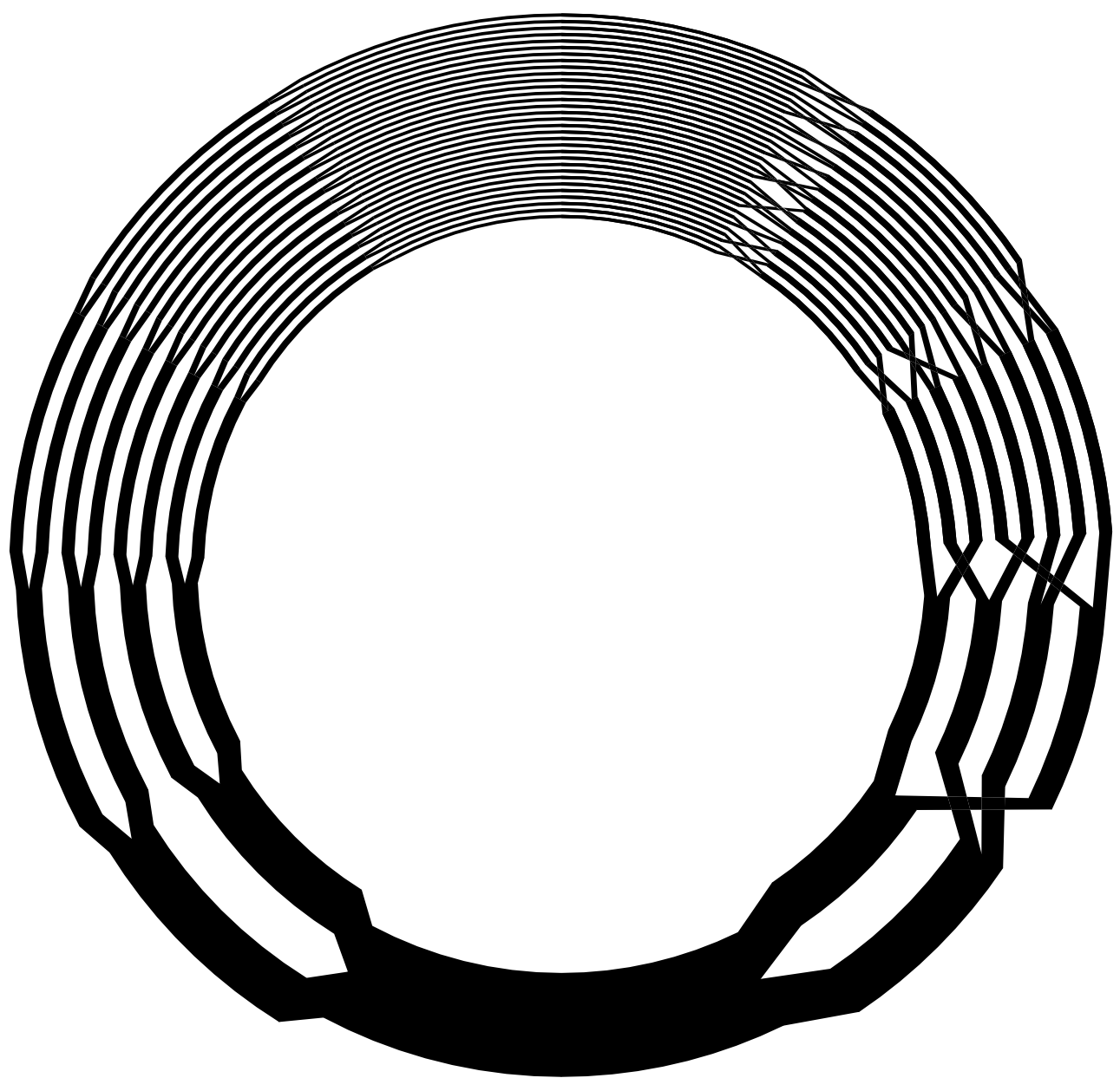
E 49c



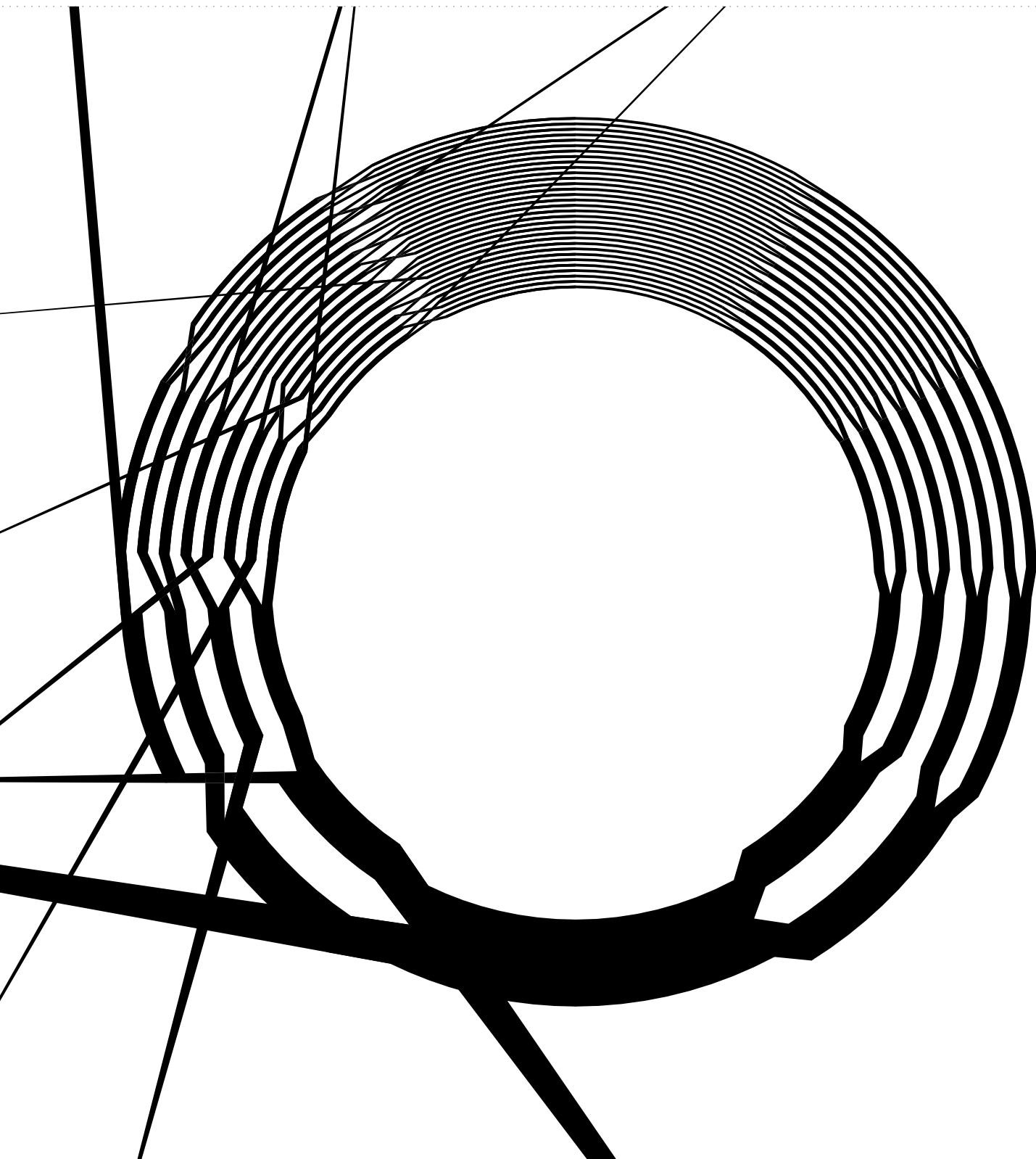
E 50a



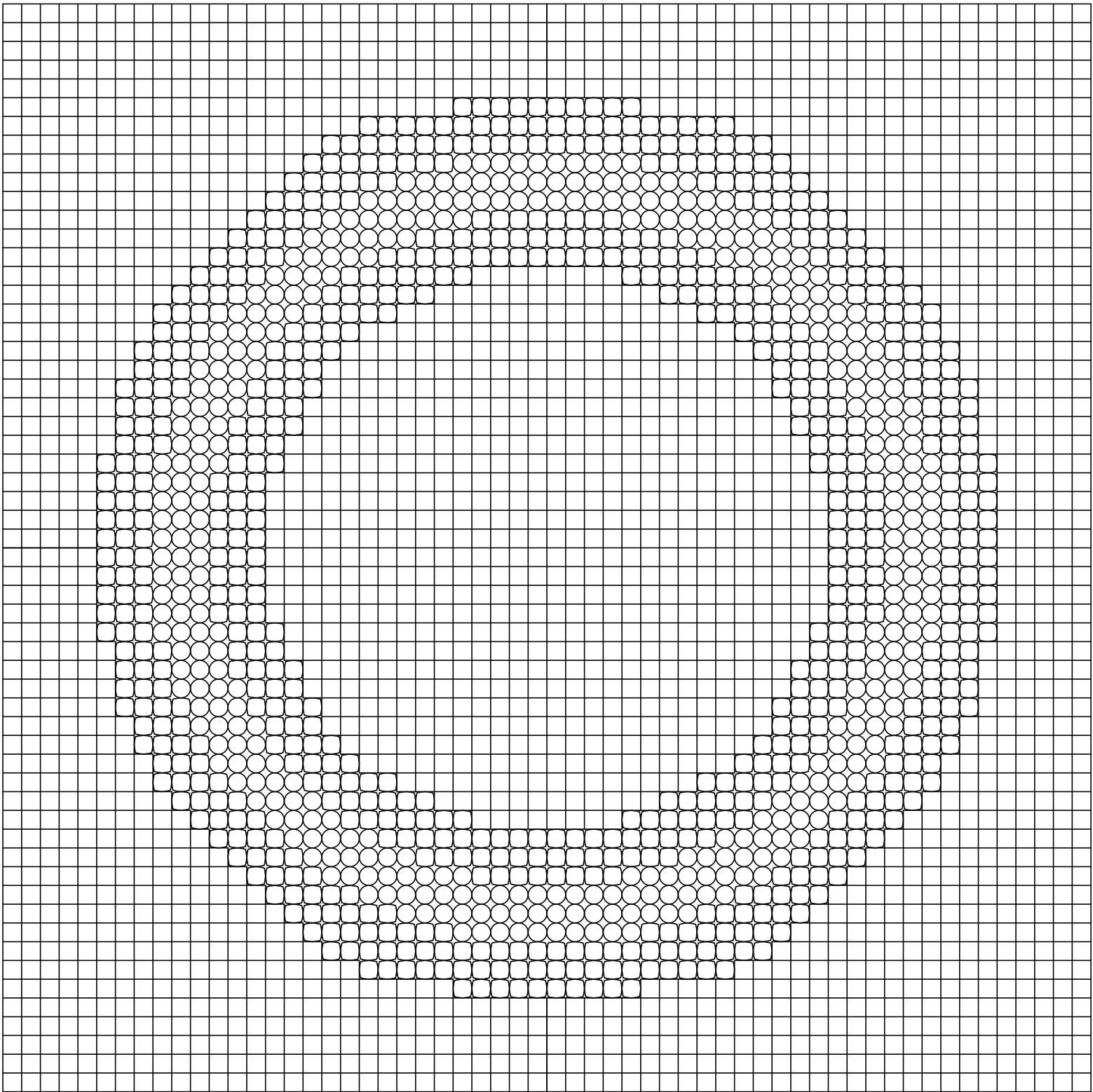
E 50b



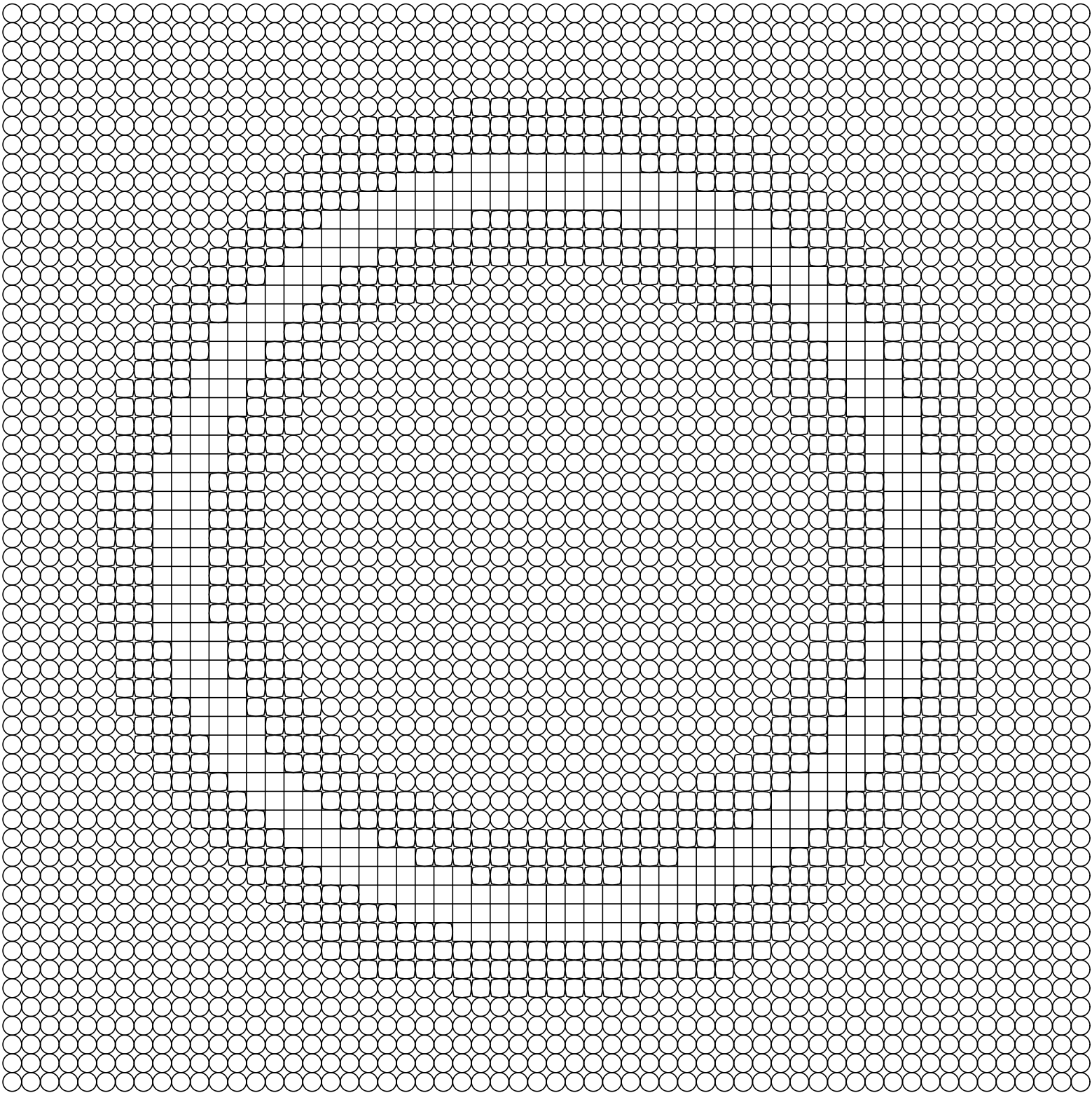
E 50c



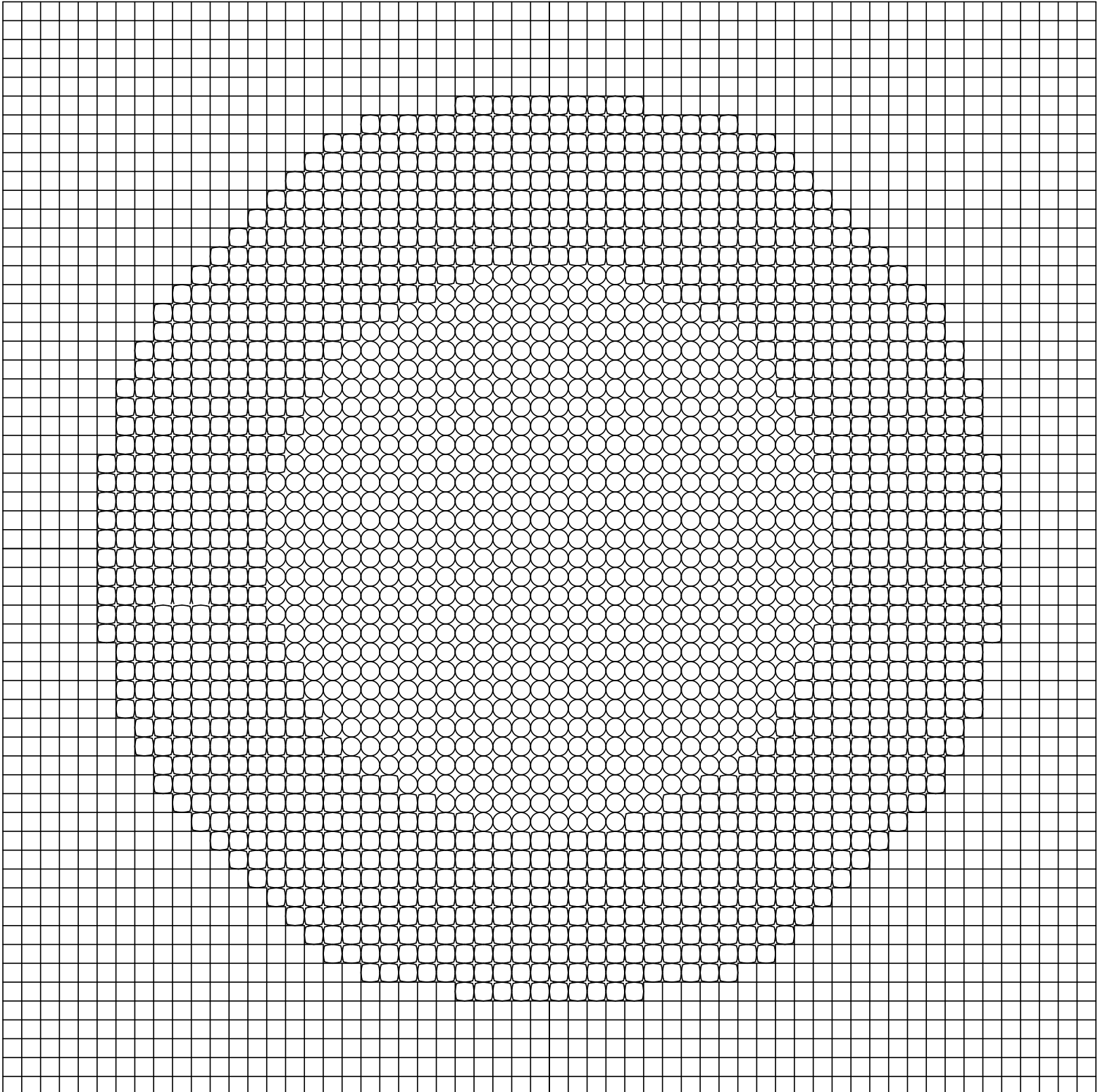
E 51a



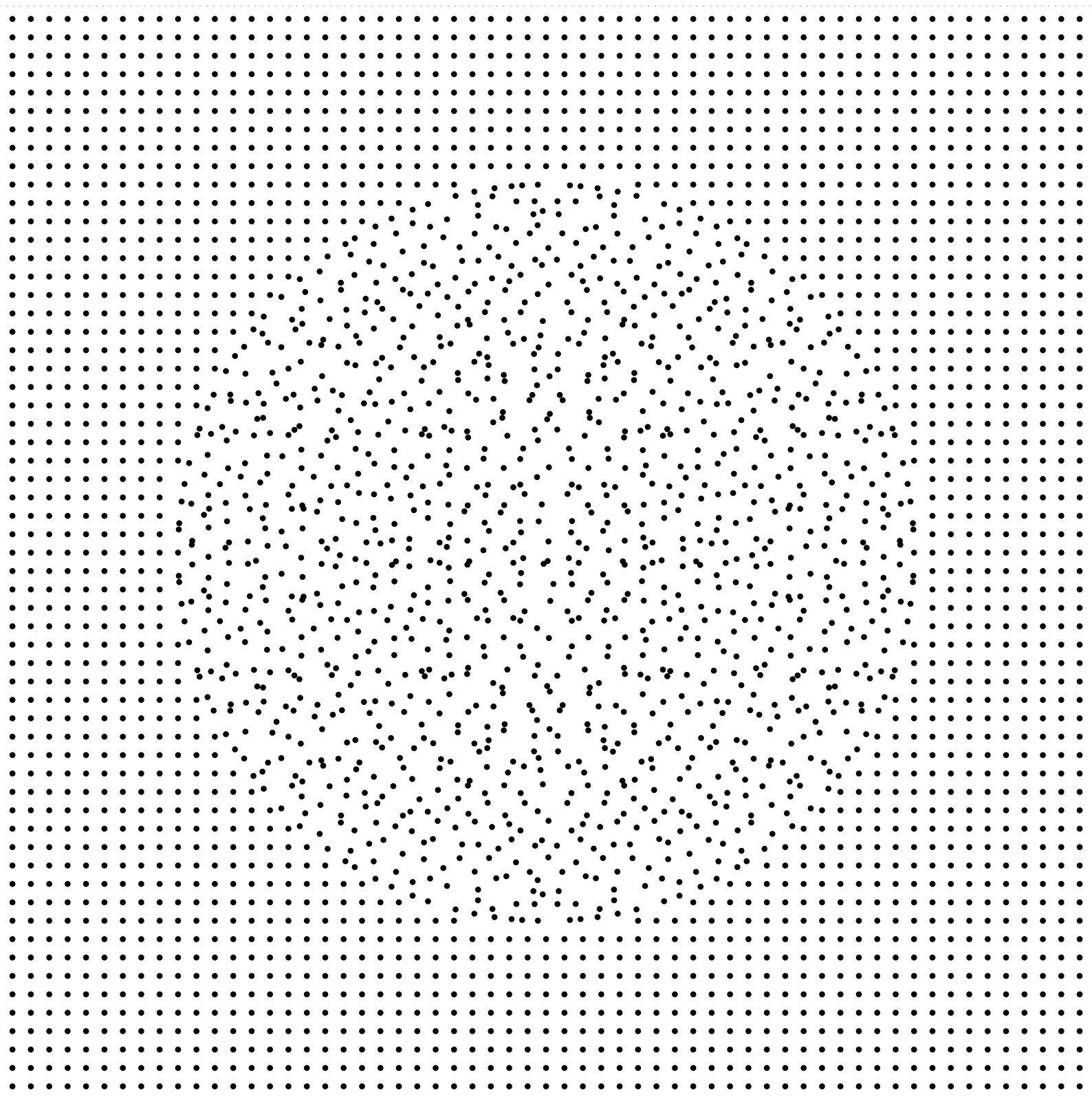
E 51b



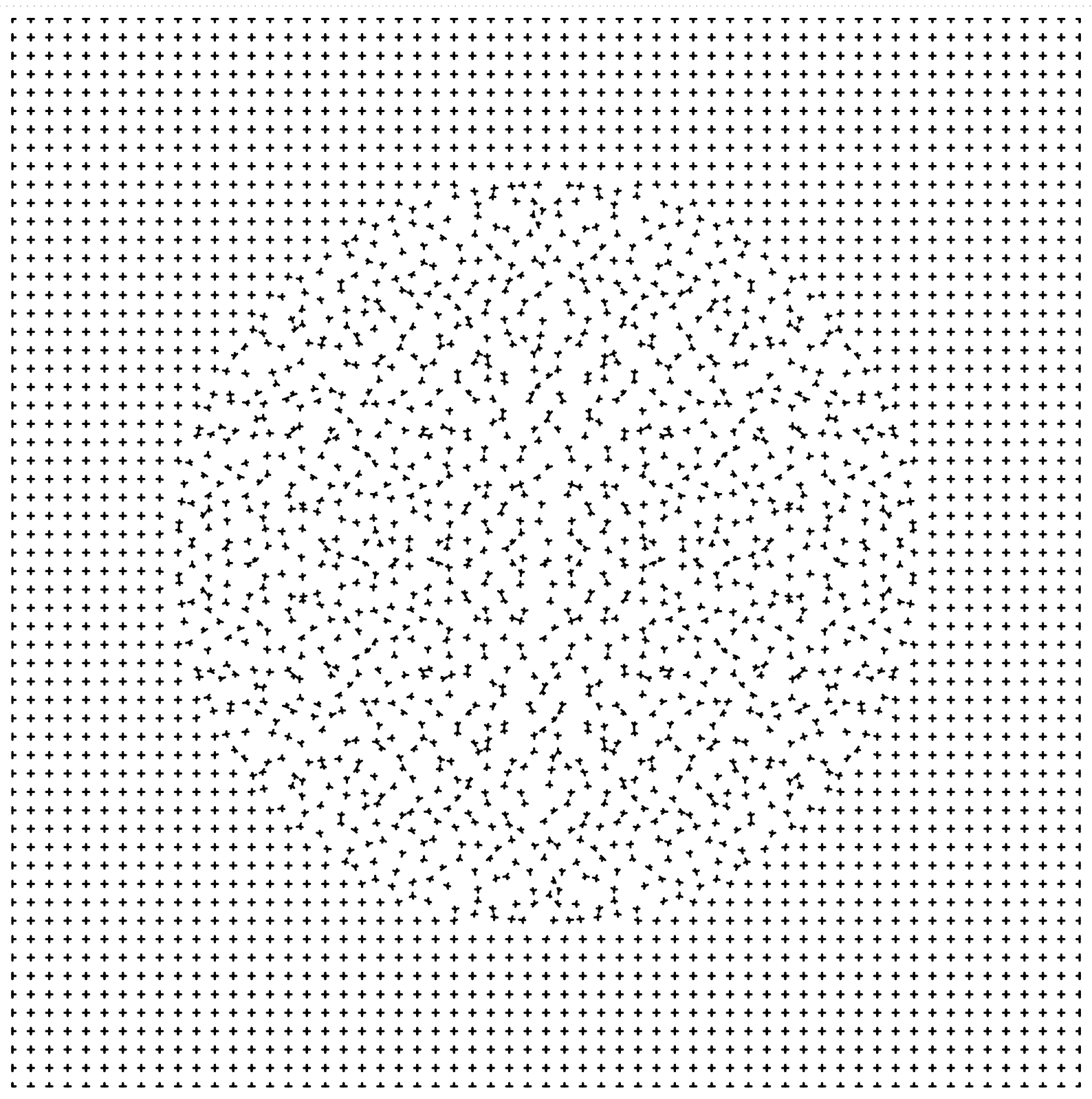
E 51c



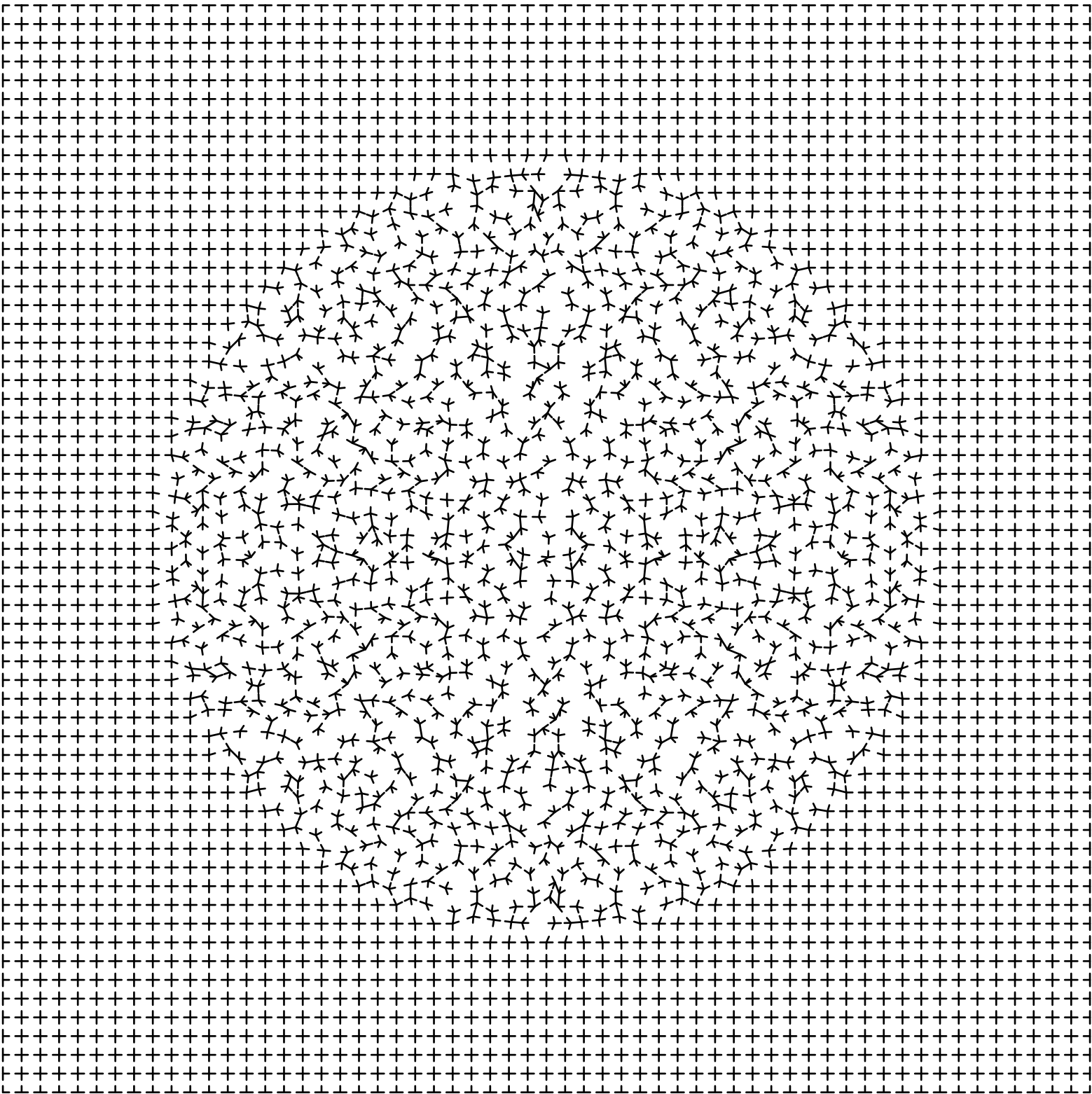
E 52a



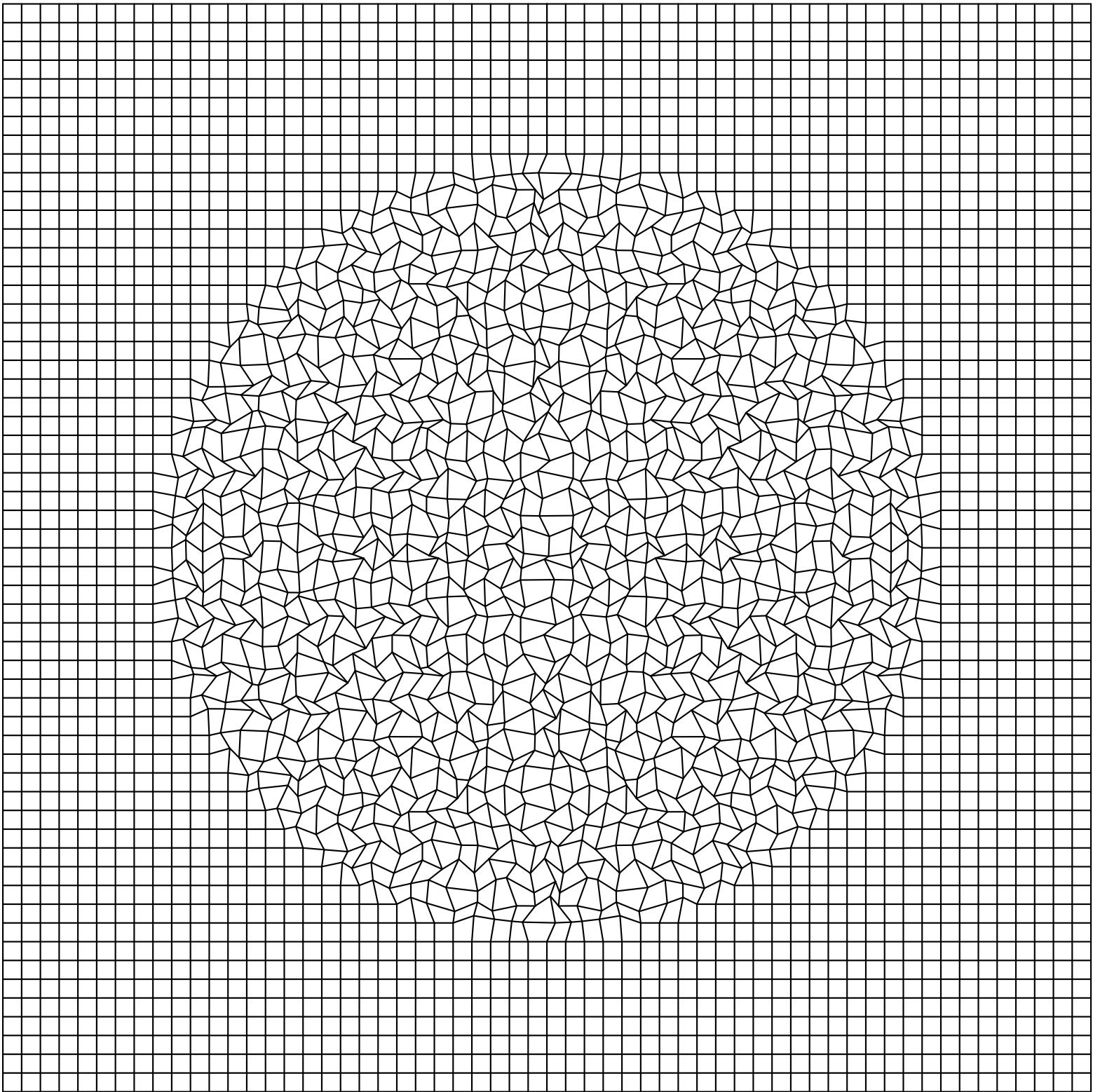
E 52b



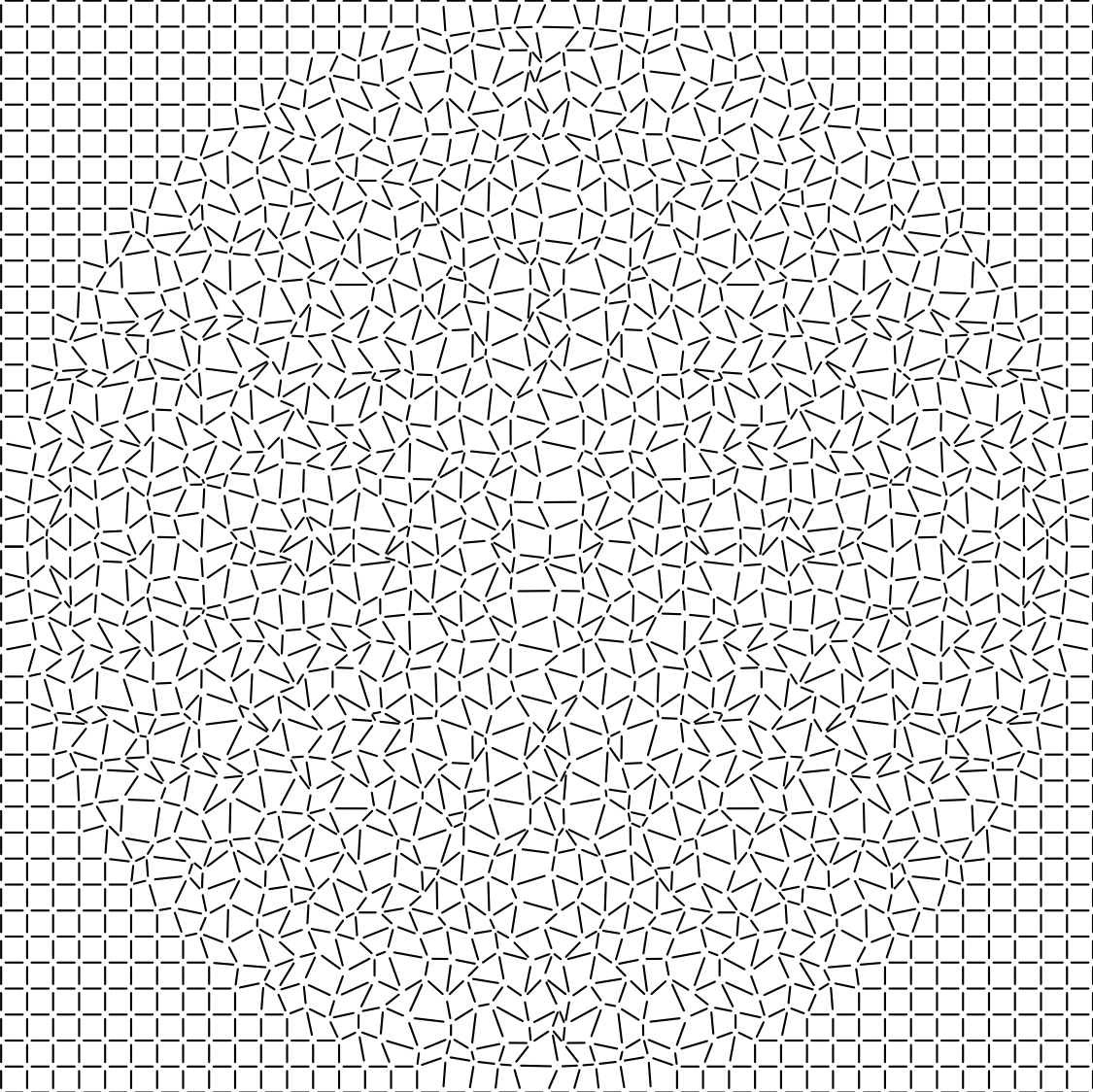
E 52c



E 53a



E 53b



E 53c

